



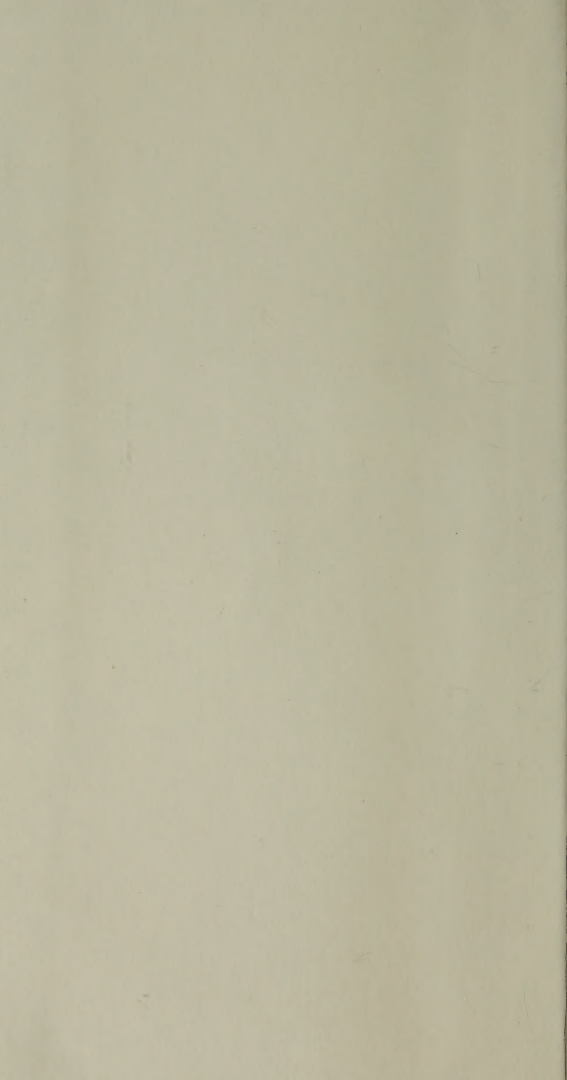
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Thos. Thayer.

**GALIGNANT'S**

**NEW PARIS GUIDE.**

# THE INTERNATIONAL TREATY

## *Between England and France.*

In consequence of this Treaty, which acts as a prohibition to the republication of English Works abroad, Messrs. Galignan and Co., with the view to close the sale of their Cheap Editions, have just published an extensive List of Works, comprising the principal *chefs-d'œuvre* of Modern English Literature, which they particularly recommend to the notice of the Reading Public, especially as their prices have in most instances been reduced to a *twelfth* of the London cost. As only a few copies remain of some of these Works, an early application is necessary. The complete List, part of which is pasted inside the covers of this Book, is delivered *gratis*.

• Galignani

**GALIGNANI'S**

# **NEW PARIS GUIDE,**

**For 1853.**

COMPILED FROM THE BEST AUTHORITIES,  
REVISED AND VERIFIED BY PERSONAL INSPECTION,  
AND  
ARRANGED ON AN ENTIRELY NEW PLAN.

## **CONTENTS.**

### **PREFACE.**

**PART I.**—*General Information, Advice to Travellers, Comparative Tables of French and English Weights and Measures, Money, Thermometrical Scales, etc.; Tables of French and English Duties; Physical and Social Statistics; Abstract of Laws affecting Foreigners; Historical Notice of Paris; its Government and Public Institutions.*

**PART II.**—*Description of Paris by Quarters; Edifices, Curiosities, etc.*

**PART III.**—*Places of Public Amusement.*

**PART IV.**—*Environs of Paris.*

**PART V.**—*Paris Directory; Addresses of Ambassadors, etc.; List of Bankers, Tradesmen, etc.; List of Streets; Index.*

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## **PARIS,**

**A. AND W. GALIGNANI AND C<sup>o</sup>.**

**RUE VIVIENNE, N<sup>o</sup> 18.**



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1853

## PREFACE.

PARIS has undergone so many and such important alterations, as to astonish even the resident, in his comparison of what the capital was at a very recent period with what it is at the present moment. These changes have demanded from the publishers of this new and enlarged edition of the PARIS GUIDE more than ordinary attention, and a careful verification of the whole, by the latest inspection of all the public monuments, institutions, and improvements both of the metropolis and of its vicinity.

In minutely detailing modern Paris, the ancient parts of the City, which abound in remains of the middle ages, and of the epoch of the *renaissance des arts*, have not been forgotten. Old Paris, though rarely explored by strangers, or even by natives, will abundantly repay the visit of the antiquary and the artist; and this interesting class of sights, which is passed over too lightly, or not at all noticed, in most Guides, has here been particularly attended to.

The French and English Guides that exist are quite unworthy of the matter they treat of. In the present work there will be found condensed an immense quantity of valuable and interesting information, books of the first authority having been consulted on the history and antiquities of Paris; while personal observation has supplied with great accuracy the account of all that now meets the eye in the metropolis. In the collection of this information, and in the compilation of the work, neither time nor expense has been spared.

A plan has been adopted in this volume, which has been deemed best calculated not only to increase the simplicity and perspicuity of the account, but also to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the First Part, entitled *General Information*; while every other object of interest is described in the arrondissement where it occurs, and the arrondissements are placed in numerical order. The visitor is supposed to start from the Tuileries, to study his map of Paris with care, and then to go through the arrondisse-

ments, inspecting their contents in the order in which they are arranged in this work, or omitting some, according to his taste and inclination. By so doing he will see every thing in a comparatively short space of time, and will pass over nothing that is really worthy of being examined by the tourist. By a reference to the *Index*, where all the objects described in the body of the work are carefully classified, the reader may easily see, at one glance, the whole of any particular class of things of which he may be in search.

The Publishers trust that the conscientious care which has guided them in the publication of this volume will obtain the approbation of the visitor. Any correction which may suggest itself to the reader, in consequence of the changes which are necessarily of continual occurrence in a capital like Paris, will be gladly received.

Paris is one of the great centres not only of French but of continental intellect ; from its prolific press the most valuable publications are constantly issuing ; it takes the lead in scientific research and discovery, and has every claim to be considered a magnificent and wonderful city. Its superb and beautiful collections of ancient and modern art are, with an admirable spirit of generous liberality, thrown gratuitously open not only to natives, but particularly and at all seasons to foreigners. In every branch of knowledge lectures are delivered gratis by the most eminent professors, and the traveller who has paid the least attention to the fine arts becomes, on arriving in Paris, in some measure identified with them ; even the public amusements of the capital tend to the improvement of the mind, and the advance of civilization.

The metropolis is naturally salubrious, and the purity of its atmosphere may be at once ascertained by viewing it from an elevated situation. How unlike the view from the top of St. Paul's in London, with its canopy of fogs and clouds, and its sickly sunbeams ! There, every building is blackened with smoke, and the eye looks down upon darkening vapours and mists ; but if Paris be seen from the towers of Notre Dame, the Pantheon, the Arc de Triomphe de l'Étoile, the heights of Montmartre, or the cemetery of Père La Chaise, the Panorama is complete ; there is no indistinctness or confusion in the prospect ; every palace, church, and public edifice stands distinctly before the eye, and, interspersed with the foliage of the gardens and the boulevards, the whole forms a prospect at once grand and beautiful. It need hardly be added that this lively metropolis is the most attractive emporium of pleasure and literature in the world, and, at the same time, the cheapest for the

advantages it presents; circumstances which render it the general rendezvous for all the nations of the globe.

In order fully to appreciate the treasures of art and industry for which this capital is so renowned, a residence of several months will hardly suffice. There are, however, many persons who visit Paris for only a few days, and who therefore have not time to inspect all the arrondissements of the town in detail, as they are here treated. To such persons the following list, arranged in the order which is the most convenient for the saving of time, will not be unacceptable.

LIST OF PLACES THAT MUST BE SEEN BY A STRANGER,

*With reference to page of Guide at which they are described.*

Palace of Tuileries and Triumphal Arch of the Carrousel (p. 160, 171.)	Hôtel de Ville (p. 343.)
The Louvre and its Museums (p. 173.)	Palais du Quai d'Orsay (p. 356.)
Column of Place Vendôme (p. 189.)	Legislative Assembly (p. 360.)
Obelisk of Luxor and the Place de la Concorde (p. 192.)	Hôtel des Invalides (p. 372.)
Triumphal Arch at the Barrière de l'Étoile (p. 203.)	Artesian Well of Grenelle (p. 380.)
Chapel of St. Ferdinand (p. 207.)	Musée d'Artillerie (p. 388.)
Chapelle Expiatoire (p. 213.)	Church St. Germain des Prés (p. 391.)
Church of the Madeleine (p. 216.)	The Mint (p. 396.)
Palace and Galleries of the Palais Royal (p. 222.)	École des Beaux Arts (p. 402.)
Church Notre Dame de Lorette (p. 232.)	Church of St. Sulpice (p. 408.)
Exchange (p. 236.)	Palace of Luxembourg, Picture Gallery (p. 411.)
Bibliothèque Nationale (p. 238.)	Hôtel Cluny (p. 423.)
Church St. Vincent de Paule (p. 253.)	Panthéon (p. 434.)
Strasburg Railway Terminus (p. 272.)	Church of St. Etienne du Mont (p. 439.)
Conservatoire, Arts, Métiers (p. 281.)	Gobelins Manufactory (p. 459.)
Abattoir of Popincourt (p. 299.)	Garden of Plants, Museums (p. 469.)
Cemetery of Père Lachaise (p. 300.)	Fontainebleau (p. 522.)
Column de la Bastille (p. 311.)	St. Cloud (p. 537.)
Cathedral of Notre Dame (p. 327.)	Abbey of St. Denis (p. 542.)
	Sèvres—China Manufactory (p. 552.)
	Versailles (p. 554.)
	Vincennes (p. 583.)

The visitor is strongly recommended, as a general reference, to consult the article headed *Stranger's Diary*, in the daily English newspaper, *Galignani's Messenger*, which is taken in at all the principal cafés, restaurants, &c., or may be subscribed for by the day or month, and where whatever is to be seen on the day of publication is always mentioned, with all necessary information concerning it.

The stranger in Paris is also advised to attend high mass at the cathedral of Notre Dame, or at the churches of St. Roch, St. Eustache, or Notre Dame de Lorette, at 10 any Sunday morning, if he would witness an imposing spectacle, and be gratified with excellent music.

The stranger will do well, immediately on his arrival, to write for permission to see the following places: viz., the

state rooms of the Hôtel de Ville, and (but which is rarely granted) the Catacombs, to *M. le Préfet de la Seine*, Hôtel de Ville.—The palace of the Tuileries and all the national palaces, to *M. le Ministre d'État*.—The Sainte Chapelle, and the Porcelain Manufactory of Sèvres, (the museum and exhibition rooms are open on Thursdays with passport, see p. 554) to *M. le Ministre de l'Intérieur*.—The Mint, to see the coining (the Museum, &c., being public on certain days, see p. 400) to *M. le Président de la Commission des Monnaies et Médailles*, Hôtel des Monnaies.—The Imprimerie Nationale, to *M. le Directeur de l'Imprimerie Nationale*, rue Vieille du Temple.—The Plans des Forteresses de France, at the Invalides, to *M. le Président du Comité des Fortifications*, au Ministère de la Guerre.—Vincennes, to *M. le Commandant de l'Artillerie*, du 1<sup>er</sup> arrondissement (Est) à Vincennes.—These letters must be sent franked by post. The visitor will then receive the tickets in two or three days. The following is the usual form of the letter to be written :—

Monsieur, (*giving his title, &c.*)

J'ai l'honneur de vous prier de vouloir bien me faire adresser un billet pour (*name number of persons*), afin de visiter (*insert name of places*). N'ayant que peu de jours à rester à Paris, il me serait très-agréable de le posséder aussitôt que possible.

Veuillez recevoir, avec mes remerciements, l'assurance de la haute considération avec laquelle j'ai l'honneur d'être, Monsieur,

Votre très humble serviteur,

(*Sign name with address, very clearly written.*)

Should the stranger, as is often the case in consequence of the negligence of some inferior functionary, not receive a speedy reply to his letter, he will do well to call for it in person at the proper office. To this it may be added, that while leave is rarely granted to visit the interior of the prisons, the hospitals and other charitable institutions are thrown open, not only for the inspection of the curious, but also for the relief of the necessitous stranger, with a liberality that cannot be too highly commended.

In consequence of the frequent errors which occur in the delivery of journals casually sent from Paris to England, it should be known that all newspapers can only be put either into the grand post-office, rue Jean Jacques Rousseau, or into one of the principal receiving-houses, where (with the address written on a band of paper put round the journal) five centimes must be paid with each for postage.



The stranger, on arriving in Paris, is often at a loss to choose among the good things presented to his taste by the *cartes* of the restaurants, some of which contain three to four hundred dishes. The following list of some of the best will no doubt be well received by the gastronomic traveller :—

## SOUPS (POTAGE).

A la bisque.—A la julienne.—Au macaroni.—Au riz.—A la purée.—Purée aux croutons.

## MEATS (VIANDE).

Beefsteak au beurre d'anchois.—Filet de bœuf, au vin de Maïdère.—Fricandeau, sauce tomate.—Ris de veau, piqué à la financière.—Ris de veau à la poulette.—Tête de veau en matelotte.—Tête de veau en tortue.—Cotelette de mouton à la Soubise.—Cotelette de mouton sautée aux truffes.—Filet mignon.—Rognons, au vin de Champagne.

## POULTRY (VOLAILLE).

Poulet à la Marengo.—Poulet en fricassée.—Poulet à la tartare.—Poulet en Mayonnaise.—Poulet sauté aux champignons.—Suprême de volaille.—Coquille à la financière.—Croquettes de volaille.—Salade de volaille à la Mayonnaise.—Ragoût à la financière.—Foie gras en caisse.

## GAME (GIBIER).

Perdreau en salmis aux truffes.—Perdreau rôti.—Caille à la financière.—Caille rôtie.

## PASTRY (PATISSÉRIE).

Vol-au-vent à la financière.—Vol-au-vent de ris de veau aux truffes.—Vol-au-vent de turbot à la béchamelle.—Vol-au-vent de filet de volaille aux truffes.—Pâté de foie gras.

## FISH (POISSON).

Turbot, sauce aux huitres.—Turbot, sauce aux câpres.—Saumon, sauce aux câpres.—Saumon à la Genevoise.—Truite en Mayonnaise.—Éperlan au gratin.—Éperlan frit.—Sole au gratin.—Sole à la Normande.—Filet de Sole à la maître d'hôtel.—Matelotte de carpe et d'anguille.—Anguille à la tartare.—Béchamelle de poisson.—Écrévisses à la Bordelaise.

## SIDE-DISHES (ENTREMETS).

Coquille aux champignons.—Macaroni au gratin.—Choux-fleurs au Parmesan.—Omelette aux fines herbes.—Artichauts à la barigoule.—Artichauts frits.

## SWEET DITTO (ENTREMETS AU SUCRE).

Beignets de pomme.—Beignets d'abricots.—Omelette soufflée.—Omelette aux confitures.—Charlotte de pomme.—Charlotte aux confitures.—Charlotte russe.—Charlotte aux fraises.—Croquettes de riz.—Abricots à la Condé.—Croutes au Madère.—Meringue aux confitures.—Meringue glacée.

## WINES (VINS).

RED. *Burgundy*. — Beaune. — Pomard. — Nuits. — Volnay. — Chambertin. — Romanée. — Hermitage. — Côte-Rôtie. — *Claret*. — Château-Margaux. — Moutton. — Laffitte. — Médoc. — Pichon. — WHITE. Chablis. — Meursault. — Saint-Peray. — Hermitage. — Saunterne. — Champagne. — SWEET WINES. Lunel. — Frontignan.

## LIQUEURS.

Eau-de-vie. — Kirsch. — Anisette. — Curaçao. — Marasquin. — Absinthe. — Crème de Moka. — Noyaux. — Crème de Café. — Huile de Vanille. — Huile de Rose. — Liqueurs des Iles.

The visitor in Paris who is inclined to go to a boarding-house should be very careful to choose one of respectability ; and we caution the stranger against a kind of establishment that is apt to deceive foreigners, and which has become very prevalent in this capital since the abolition by law of public gaming-houses. Many persons have opened *tables-d'hôte* and boarding-houses, under cover of which card-playing to a considerable extent is carried on in the evening, and the unwary visitor may be easily inveigled to play, and to lose sums to a large amount. They are frequented by persons of both sexes, of fashionable exterior, but of very indifferent character.

The facilities of introduction and of social intercourse which Paris affords to distinguished strangers far exceed those of any other capital. A presentation at the *Élysée* must of course be sought through the usual medium, that of the ambassador of the country to which the applicant may belong. Generally, however, the stranger in Paris will find that the greater part of the resident families in fashionable, official, or professional life, and not a few of the foreign, domiciled for a longer or shorter time, *receive*, from the commencement to the close of the winter season, once a-week, in the evening, between the hours of nine and twelve. Most of the eminent *savants* and men of letters, chief librarians, and directors of the great literary and scientific institutions, of the resident representatives, and especially the corypheus of each political sect, have likewise their *soirées*. In addition to these there are numberless private balls and occasional parties, to which personal respectability and suitable acquaintance ensure easy access. What we may call more public and advantageous are the evening receptions of the Ministers of State, the presidents of the Senate and Legislative Body, the ecclesiastical dignitaries, the chiefs of the national guard, the prefect of the Seine, the higher municipal functionaries, and even the directors and principal *artistes* of the first theatres. In the course of a month the prominent persons of every department of political, literary, and fashion-



able life may be seen at the various *soirées*, so as to content the curiosity of a well-bred stranger of liberal tastes and active social habits. The host does not spontaneously serve as introducer; considering the multitude of foreigners circulating, the task would indeed be impossible; but a request suffices for the formation of a cursory acquaintance, which is often improved into an agreeable intimacy. At these assemblages long visits and long "talks" are not *bon ton*; as it is the custom to attend several the same evening. The name of the guest is usually announced at the door of the *salon*; after a salutation of the hosts, movement within and exit are entirely free. Whoever wishes to be presented at the *soirée* of a Minister does best to seek the auspices of the diplomatic representative of his country, who ushers the *élite* only, and with a discrimination universally expected. The foreign legations and agents, and the superior officers, in full uniform, along with strangers of rank, and natives and envoys from all regions in costume, who frequent them, produce an exceedingly dazzling and diversified effect. A refined and amiable courtesy marks the deportment of nearly all the entertainers. The number of ladies that figure at the Ministerial *soirées* is comparatively small; yet most of the female members of the Ministers' families appear also. Little conversation, however, takes place; a passing bow, or a few sentences from a familiar acquaintance, is the most that politeness or gallantry can bestow on these occasions. The public balls of a benevolent nature afford opportunity, at the cost of ten or twenty francs a ticket, of seeing the *haut ton* of French and foreign society.

The professional reader will find in the chapter on *Medical Institutions* the most ample information, now so frequently required by foreigners, more especially by the English and Americans.

Ample information will likewise be found respecting the present law on *Patents*.

The following few remarks on the best mode of visiting the environs of Paris may be useful to the stranger.

Persons visiting Versailles should leave Paris, not later than 9 in the morning, either on Saturday, Sunday, Monday, Tuesday, or Wednesday, or with passport on Thursdays and Fridays, and proceed by the Versailles and Meudon railroad (left bank), Barrière du Maine, the station of which at Versailles is the nearest to the palace. This will give time to allow of a cursory glance being taken of the exterior of the palace, and at 11 o'clock, the time of opening the doors, visitors can enter

at once and inspect the interior without being annoyed by the crowd. After seeing the historical galleries and the gardens, the stranger may visit the Trianons (which, however, is barely possible on the same day), and to return to Paris the Versailles and St. Cloud railroad (right bank) should be taken, by which means two magnificent views of Paris and the neighbouring country will have been obtained, one from the south by the former railroad, the other from the west and northwest by the latter. (1)

Hitherto a visit to Fontainebleau has been too often omitted on account of the distance; but, since the opening of the Lyons railroad; it can be performed with ease. The visitor, leaving Paris by the first or second train, will be in Fontainebleau by 9 to 11 o'clock. The magnificent palace, more historic in its decorations than Versailles, and with its park and gardens forming altogether the finest sight of the kind in France, may then be fully inspected. If the visitor be not afraid of a little fatigue, he will have time enough to hire a carriage for a drive of a few hours to the more picturesque points of the famous forest, full of romantic beauties and rocky scenery, which indeed would well employ another day, if it could be spared. We would advise the stranger who is not pressed for time, and if in summer, to return to Paris by the steamboat, the scenery of the river Seine being well worth seeing.

Many other delightful excursions may be made in the environs of Paris, a great number of which are now easily accomplished by the existing railroads. Thus the Chartres line passes through Rambouillet, famed for its château and park, and Chartres, remarkable for its fine cathedral and valuable library containing upwards of 1000 manuscripts, both of which may be seen in one day.—The right bank Versailles railroad passes through the charming villages of Suresne, Puteaux, St. Cloud, and Sèvres.—The left bank Versailles railroad, by Meudon, Bellevue.—The St. Germain line touches at Nanterre, Rueil, and Châtou, where vehicles may be found for Bougival, Marly, and the wood of La Celle.—The Rouen line touches at Poissy, Meulan, and Mantes.—The Northern passes through St. Denis, Enghien-les-Bains, from which place omnibuses go to Montmorency, the forest of which is highly picturesque, and a ride by the Hermitage to Ecouen, or by Andilly to the *Rendez-vous de Chasse*, is one of the greatest treats that

(1) We may here remark, for the convenience of the stranger, that a small programme of the hours of departure of the railway trains of all the lines may be had for a few sous at all the omnibus offices.

a lover of fine scenery can enjoy. At the St. Leu station of the same line the stranger will find vehicles to Chantilly and Senlis, which may easily be seen in a day. Lastly, the same line touches at Pontoise, Compiègne, and the ruins of Pierrefonds.—By the Strasbourg line the stranger may visit Meaux, the cathedral containing the monument of Bossuet, and the walks in which he used to meditate his works.—The Sceaux railroad leads in a few minutes to Arcueil, Bagneux, and Bourglala-Reine. From hence vehicles go to Chatillon and Fontenay-aux-Roses.—The Orleans line touches at Choisy-le-Roi, and a branch of it leads direct to Corbeil.—Lastly, Ermenonville and Mortfontaine may be reached by hiring carriages at Senlis, which will take a day.—Vincennes, St. Maur, and Fontenaysous-Bois may be seen in one day. The visitor may consult on the subject of conveyances the annexed small table.

The visitor should by no means fail to go to St. Denis and Vincennes.

The *Fêtes* of most of the places in the environs of Paris are held on a Sunday, but, as they change every year with the moveable feasts, to avoid leading the stranger into error, we have not given the day in our description of the places, referring the reader for correct information to the notices published beforehand in the daily English journal, *Galignani's Messenger*.

Many changes were made in the names of the streets and Places after the Revolution of 1848, but they have for the most part, within the last year, resumed their old ones, and even those that have preserved their new names continue to be much better known by their old ones.

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PLACES.	Page.	CONVEYANCES.
Arcueil. . .	514	Rue Christine, No. 4.—Sceaux railroad.
Argenteuil. . .	514	Railroad, r. St. Lazare, 120.
Arnouville. . .	514	Faub. St. Denis, 12.
Auteuil. . .	514	Rue du Bouloi, 7, 9.
Belleville. . .	514	Place des Petits Pères—Place Dauphine, Om-
Bellevue . . .	514	Railroad, Chaussée du Maine. [nibus.
Bercy . . .	514	Place du Louvre, Omnibus.
Buc. . . . .	516	Rue de Rivoli, 6.
Chantilly . . .	516	Faubourg St. Denis, 57—Northern railroad.
Charenton. . .	518	Corner of the Place du Palais Royal, Omnibus.
Chartres . . .	519	Railroad, Chaussée du Maine.—Rue St. Lazare.
Chatenay . . .	520	Passage Dauphine, 16. [de Grève.
Choisy-le-Roi	520	Railroad, Boul. l'Hôpital—Steam-boat, Place
Compiègne. . .	520	Northern railroad.
Corbeil. . .	521	Steam-boat, Place de Grève—Railroad, Boul-
Enghien . . .	521	Northern railroad. [vard de l'Hôpital.
Ermenonville	521	Rue St. Martin, 326—Northern railroad.
Fontainbleau	521	Railroad, Boulevard Mazas.
Grenelle . . .	530	R. St. Honoré, 202, Omnibus. (Steam boat,
Maison Laffite	530	Railroad, rue St. Lazare. (Pl. Grève.
Maisons Alfort	530	Place de la Bastille.
Marly . . .	531	Rue de Rivoli, 6. [326.
Meudon . . .	531	Railroad, Chaussée du Maine—Rue St. Martin,
Montmorency	532	Rue St. Martin, 326—Northern railroad.
Mortefontaine	533	Rue St. Martin, 326.
Nanterre . . .	533	Rue de Rivoli, 6—Railroad, rue St. Lazare.
Neuilly. . .	533	Place du Louvre, Omnibus—R. de Rivoli, 8.
Passy . . .	534	R. de Rivoli, 6, 8.
Poissy . . .	535	Railroad, rue St. Lazare, 120.
Pré S. Gervais	535	Place des Petits Pères, Omnibus.
Raincy. . .	536	Strasburg Railroad, Bondy Station.
Rambouillet. .	536	Railroad, Chaussée du Maine.—Rue St. Lazare.
Rueil . . .	536	Rue de Rivoli, 6—Railroad, rue St. Lazare.
Romainville . .	537	Place des Petits Pères, Omnibus.
St. Cloud . . .	537	Rue du Bouloi, 7, 9.—Railroad, rue St. La-
St. Cyr. . .	542	Rue de Rivoli, 4. [zare, 120.
St. Denis . . .	542	R. Faub. S. Denis, 12, 57.—Northern railroad.
St. Germain . .	549	Rue de Rivoli, 6.—Railroad, rue St. Lazare.
St. Leu. . .	551	Northern railroad.
St. Maur . . .	551	Place de la Bastille—Rue St. Martin, 326.
St. Ouen . . .	551	Place du Louvre, Omnibus. [fer.
Sceaux. . .	551	Passage Dauphine.—Railroad, Barrière d'En-
Sèvres. . .	552	R. Rivoli, 4—Railroad, r. S. Lazare—Railroad,
Suresne. . .	554	R. Rivoli, 6—Railroad, r. S. Lazare. [left bank.
Versailles. . .	554	R. Rivoli, 4—Railroad, r. S. Lazare—Railroad.
Vincennes. . .	583	Pl. de la Bastille—R. St. Martin 326.[left bank,

# NEW PARIS GUIDE.

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## PART I.

### INTRODUCTION.

#### GENERAL INFORMATION.

**PASSPORTS.**—A person desirous of visiting the Continent must apply in writing for a passport to the secretary of State for Foreign Affairs, with the word "Passport" written on the cover. The fee on receiving it is 7s. 6d. Passports are granted between 12 and 4. Persons not personally known to the secretary of State, or not recommended by persons known to him, must apply through the medium of a banking-firm in the United Kingdom. But a person wishing to visit Paris need only apply to the French Consul at London for a *pass*, which costs 5 francs, and will enable him to proceed to the capital without the slightest interruption. The pass is made out for one month; but the visitor will not be annoyed if its date is expired by a few days. If the visitor intends to prolong his stay, or visit other parts of France, he may obtain a passport in Paris, by means of the British Embassy, 39, rue du Faubourg St. Honoré, open from 11 to 2. In Paris, the tourist will do well to carry his pass or passport about him, both as a precaution, and as it will obtain him admission to several museums. Those persons who cross the frontier to other countries should have their passports properly countersigned by the respective ambassadors. For their residences see the **DIRECTORY** at the end of the Guide.

**ROUTES TO PARIS.**—The following is a list of the various routes from the coast to Paris, all by railway.

I. **CALAIS TO PARIS** in 8 to 10 hours, by Lille and Amiens.

II. **BOULOGNE TO PARIS** in 6 to 8 hours. (Fine church at Abbeville, and Cathedral at Amiens.)

III. **HAVRE TO PARIS**, in 5 to 7 hours, passing through Rouen. (Cathedral of St. Ouen, statue of Joan of Arc, Museum, Bridge, Quays, &c., are well worth stopping one day at Rouen.)

IV. **DIEPPE TO PARIS**, through Rouen, in 6 to 8 hours.

V. **OSTEND TO PARIS**, by Brussels, Lille, &c., in 12 to 13 hours.

**CONVEYANCES.**—Correct information respecting conveyances to France may be obtained at the railroad and packet



offices in London. The Dover, Folkestone, Southampton, and Brighton trains leave several times a-day to meet the packets.

The most rapid way to Paris is by the morning or evening mail post trains, which go by Dover and Calais in about 12 hours; to those who wish to travel by day only we would recommend Folkestone and Boulogne; and to those who do not object to a longer sea passage, and who wish to traverse a country rich and beautiful in scenery, we would say Southampton to Havre, or Brighton to Dieppe. From Havre the traveller has the choice of the steam packet to Rouen, and from thence the railroad to Paris, or the railroad direct to Paris. Travellers from Dieppe also make the trip by the railroad via Rouen.

**STEAM PACKETS.**—Splendid packets leave London-bridge for Calais, Boulogne, and Havre, almost every day, particularly during the summer months. Packets start daily from Dover and Folkestone; others two or three times a-week from Brighton to Dieppe, and from Southampton to Havre. From Southampton there are boats to the Channel islands, St. Malo, &c.

**PUBLIC COACHES.**—*Diligences* are the usual conveyances in France; they carry generally 15 to 18 passengers, and contain four kinds of places—the *coupé*, which holds three; *intérieur*, six; *rotonde*, six; and *banquette*, three. Places in the *coupé* are the dearest, but are very comfortable; those on the *banquette*, which is situated on the top of the vehicle, are only to be recommended during summer to persons desirous of seeing the country. Each passenger is allowed to carry from 40lb. to 50lb. of luggage; all above that quantity is charged by weight. It is customary on taking a place to pay one-half of the fare, and a receipt is given, on which is indicated the day and hour of departure. All the places are numbered, and the seat the traveller is to occupy is mentioned on his receipt. The *conducteur*, or guard, takes care to call each passenger in his turn. The diligences start at different hours of the day.

Diligences to all parts of France and foreign countries may be found, and all necessary information obtained, at the office of the Messageries Nationales, 28, rue Notre-Dame des Victoires, near the Exchange; at the Messageries Générales, 18, rue Grenelle St. Honoré, and 130, rue St. Honoré, and at the various coach-offices, rue du Bouloy, rue faubourg St. Denis, &c.

*Malles-Postes*, or mail-coaches, offer a cheap and excellent, though fatiguing, way of travelling when time is an object. Each *malle* carries two or three passengers, who are allowed 25 kilogrammes (50lb.) of luggage; the trunk must not be more than 70 centimètres long, 40 broad, and 35 in height (27 inches long, 14 broad, and 13 in height). Places by the *malle*, being much in request, should be applied for several days beforehand.

The fares are charged at the rate of 2 fr. the myriamètre (about  $6\frac{1}{4}$  miles). The *malles* leave Paris at 6, P. M. daily, and arrive in Paris about 5, A. M. Places are booked at the General Post-office, rue Jean-Jacques Rousseau, Paris, and at the Post-office in the different towns from which they start, on producing passport and paying the whole fare in advance.

All parcels sent to the continent must have annexed to them a written declaration of their contents and value, with the name and address of the person sending them.

POSTING.—Since the opening of railways in France this mode of travelling has gradually diminished, and is now limited to places where there are none. As a carriage cannot, in France, be changed at every stage as in England, the traveller must hire one for the whole journey. They are called *berlines* or *calèches*, on four wheels, and carry three, four, or six persons. Carriages for long journeys, should be hired at so much per day, generally from 7 to 10 fr. In hiring a carriage, it is important to have written on the receipt that all repairs required on the road shall be paid for by the owner, and to get receipts for such disbursements.

Posting in France being under the direction of the government, there is only one place at each stage or in each town for changing horses. This place is seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The charge of posting and paying the postilion is fixed. Travellers who take their own carriage should have shafts instead of a pole, as this makes a difference in the expense of posting.

To prevent imposition, a *Livre de Poste* is published every year by authority, which has an alphabetical list of all the post-roads in France, with their chief communications, the number of posts on each road, and the regulations for posting. It costs 4 fr. Travellers are requested to enter complaints against the postilion or master, in a book kept at each post-house, and regularly examined by the inspectors. The post-master is answerable for any accident that may occur from the carelessness of the postilion or restiveness of the horses. Travellers are supplied in the exact order in which they, or their couriers, arrive; no exception being made, except in favour of mails or couriers with despatches. The rate of posting, as fixed by the government, is 2 fr. per myriamètre for each horse; and as many horses are paid for as there are persons in the carriage, except in certain cases specified in the *Livre de Poste*. Supplementary fixed charges are made at certain towns, in consequence of the road being very hilly, or for other causes; and sometimes an extra horse is put on. The remuneration of the postilions, as fixed by the legal tariff,



is 1 fr. per myriamètre; but 2 fr. are generally given, unless travellers have reason to be dissatisfied.

**VETTUBINI.**—A slow but pleasant mode of travelling, for some persons, is to make a bargain with a man called a *vetturino*, who keeps carriages and horses, and will convey travellers to any place, and defray all their expenses on the road, for a fixed sum. They may usually be met with at the Hôtel de Toulouse, 6, rue Git-le-Cœur. The traveller sets off every morning very early, and stops, in the middle of the day, for at least two hours, to refresh the horses. The distance performed daily is from 35 to 45 miles. Such carriages will carry a great deal of luggage, and are convenient for a family. The expense is generally 25 fr. a-day, and as much for the *vetturino* to return; but bargains differ. Return carriages may sometimes be met with on reasonable terms. The driver expects 1 or 2 fr. a-day. Another way of travelling in France is to ride on horseback, which is called *à franc-étrier*. The rider must then have a postilion to attend him; this mode however is used only for couriers, or persons with despatches.

**RAILROADS.**—Ten of these, having stations in Paris, are in operation; viz.: I. The *St. Germain* railroad, 122, rue St. Lazare, the first constructed, opened in 1837. A section of it, between Chatou and St. Germain, is on the atmospheric principle.—II. The *Rouen* railroad, 122, rue St. Lazare, opened in 1843 as far as that city, and continued to Havre in 1847, with a branch to Dieppe.—III. The *Versailles* railroad on the northern bank of the Seine, 122, rue St. Lazare, opened in 1839, communicating with St. Cloud and intermediate places.—IV. The *Rennes*, or *Western* railroad, barrière du Maine, *intra muros*, opened in 1840 as far as Versailles (by Meudon and Sèvres), and in 1849 as far as Chartres.—V. the *Orleans* railroad, rue Neuve de la Gare (facing the north-east corner of the Jardin des Plantes), opened in 1843, and continued to Tours in 1846; it communicates with the steamers on the Loire to Nantes, and thence to Bordeaux.—VI. The *Corbeil* railroad, a branch of the preceding one, opened in 1840.—VII. The *Sceaux* railroad, barrière d'Enfer, *extra muros*, opened in 1846. This line is remarkable for being the first application of the ingenious system of M. Arnoux, which effectually obviates the danger of the train running off the rails, and admits besides the introduction of the boldest curvatures, hitherto deemed impossible, in the design of the railroad.—VIII. The *Northern* railroad, 24, rue de Dunkerque (near the barrière St. Denis), opened in 1846, connecting Paris with the Belgian frontier by Amiens, Arras, Douai, and Valenciennes. Branch-lines connect it with St. Quentin, Boulogne, Calais, and

Lille.—IX. The *Strasbourg* railroad, place de Strasbourg (near the barrière St. Martin), opened in 1849 as far as Châlons sur Marne.—X. The *Lyons* railroad, boulevard Mazas (beyond the place de la Bastille), opened in 1849 as far as Châlons sur Saône, and touching at Fontainebleau. Besides these, the construction of a *Chemin de fer de Ceinture*, or railway connecting all the stations with one another, has been decreed by an ordonnance of Dec. 10, 1851, and is now in progress. (1) Notices of the prices and hours of departure, which last vary according to the season, may be obtained gratis at the respective stations. Connecting omnibuses for these railways may be found at different points of Paris. Electric telegraphs, communicating with the hotel of the Ministry of the Interior, are organised along all the lines.

STEAM-BOATS.—Steamers leave the Quai de la Grève for Montereau, every morning during summer, and *vice versa*, by Corbeil, Melun, and Fontainebleau; (2) office, 60, Quai de la Grève; charge moderate. Steam-boats used formerly to start from the Quai d'Orsay, near the Pont National, in summer, for Boulogne, Meudon, Sèvres, and St. Cloud, every hour from 8 in the morning; but the service of late years has been chiefly confined to Sundays and certain fête days. Charge 1 fr. A whole steam-boat may be hired for the day for 150 fr. Pleasure trips in these boats, decked out and lighted with coloured lanterns, often take place on fine summer evenings.

COCHES.—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey poor travellers or goods to any town on the banks of the Seine, and into Burgundy. Office 1, rue Bretonvilliers. They travel very slowly.

CARRIAGES, HACKNEY-COACHES, CABRIOLETS.—*Voitures de remise* (glass coaches) may be hired by the day or

(1) It is calculated that this railway, besides diminishing the encumbrance caused in the streets of Paris by the conveyance of goods will also diminish the cost of conveyance 20 per cent. The railway will connect the Rouen, Northern and Strasbourg stations by a circular arc within the fortifications. The Canal de l'Oureq is to be crossed by a viaduct. There are also to be two tunnels of 3000 feet each, passing under Pelleville and Charonne. The Lyons railway is to be connected with the Orleans railway opposite by means of a viaduct crossing the Seine near Bercy, and flanked with a carriage-road. The State contributes 4 millions; 5 millions more are furnished by as many companies executing different portions of the line; but it is believed the cost will greatly exceed 9 millions. The line has already been opened between the Northern and Strasbourg stations.

(2) The boats land passengers at Valvins, and omnibuses take them to Fontainebleau.

month, at from 20 to 30 fr. a-day, or from 400 to 500 fr. a-month. They will go a certain distance out of Paris, but must be back again before midnight, unless a particular agreement be made; and with a small additional charge a lad is given to go behind the carriage. There are moreover one-horse *calèches* and *coupés*, which hold four or two persons; the charge is only two francs an hour, and their speed much greater than the common hackney coach. In the *fiacres*, holding six persons (there are very few now), a drive from any part of Paris to another without stopping is 30 sous, from six A. M. to midnight; if taken by the hour, 2 fr.; from midnight to six A. M. the drive is 2 fr., the hour 3 fr. For two-horse *coupés*, carrying four persons, or one horse *fiacres*, holding two and four persons, for a drive 25 sous; the hour 35 sous. For *cabriolets* with two or four wheels (not always a good shelter against rain), for a drive, 22 sous from six A. M. to midnight; the hour 30 sous. From midnight to six A. M., the drive for the small *fiacres* or *cabriolets* is 35 sous, and the hour 2 fr. 10 sous. It is customary to give the coachman a few sous above his fare. (1) There are also *cabriolets de régie* and *berlines*; (2) for the former, 30 sous are paid for the drive; and 40 sous by the hour; and for the latter, (two horses), 40 sous for the drive, and 50 by the hour. After midnight, they can only be taken by the hour, at a charge of 50 sous for the cabriolet, and of 3 fr. for the berline. No driver is obliged to

(1) Hackney coaches beyond the barriers, but within the continuous wall of the fortifications, and including the Porte Maillot, (Bois de Boulogne), can only be taken by the hour; the fares are: *fiacres*, 2 fr.; *coupés* and small *fiacres*, 1 fr. 75 c.; *cabriolets*, 1 fr. 50 c. For distances beyond the continuous wall the fare of the *fiacres* is 3 fr.; that of the other vehicles 2 fr. For *cabriolets* and *berlines de régie* beyond the barriers but within the fortifications the charge is 3 fr. an hour for the former, and 3 fr. 50 c. for the latter; beyond the fortifications the charges are 3 fr. 50 c. and 4 fr. an hour. Drivers are not obliged to accept a fare for a place beyond the fortifications after 7 p. m. in winter, or 9 p. m. in summer; in such case the fare must be agreed upon beforehand. Moreover, in this case the return of the empty carriage must be paid as far as the barrier, in proportion to the time spent in going.

(2) The *cabriolets* or *berlines de remise* are numbered with small red figures, the *voitures* and *cabriolets de place* on the contrary with larger yellow ones, so that they may be distinguished from the former at any time. Every morning the overseer of the stand inspects them, to ascertain whether they are in a fit state for service. The amount of fare is printed on parchment, and stuck up inside for the information of the public. Imposition on the part of the driver is severely punished.

accept fares beyond the barriers after midnight; if he does the price must be fixed by common agreement. A driver, hired between 11 P. M. and midnight for a place outside the barriers, cannot charge more than for a drive within the fortifications, even though he should arrive after midnight. Carriages to railway-stations or theatres are paid beforehand, to avoid delay on arriving. The *Hippodrome*, the *railway-stations* outside the barriers, and the *cemeteries*, are considered as being in Paris.

As a measure of precaution, it is very necessary to mention whether the party engages them *à la course* or *à l'heure*; otherwise the drivers can demand the price of a "course" for each stoppage. To avoid disputes, the traveller should show the driver the time by his watch, or by the clocks set up, for the public convenience, in the inspectors' boxes, at the different stands throughout the capital. After the first hour, charges are made for fractions of time, and not for full hours.—The driver is bound to give a printed card with his number, which it is well to preserve, in case of forgetting anything in the coach. (1) All vehicles are numbered both within and without; and, in case of accident or insolence, redress can always be had by sending a written complaint to the *Bureau de la Police pour les voitures publiques*, rue de Pontoise. (2)

Besides those for the interior service of Paris, there are vehicles for the environs. Those which go to St. Cloud, Versailles, and St. Germain, start from the Place du Carrousel. There are others, popularly called *coucou*s, which generally hold nine persons, the driver sitting on a kind of box outside; they have no fixed charge, but it is generally very moderate, except on festival occasions, when they increase it. Those for St. Denis, Montmorency, &c., are to be found at the Plat d'Étain,

(1) Yearly rewards are given to such drivers as have shown the greatest fidelity in restoring to the owners articles of value left in their carriages. In 1851, the value of articles restored amounted to 40,000 fr. including bank notes and gold and silver coin. Twenty drivers were rewarded, and received 630 fr. in all.

(2) The number of public carriages authorised by the police is 2670, thus classed:—733 cabriolets, 441 coupés, 913 fiacres, 125 voitures supplémentaires, 125 cabriolets de l'extérieur, and 340 omnibuses.—The taxes levied on these vehicles are—for a cabriolet 215 fr.; coupé 130 fr.; coach 150 fr.; supplementary vehicle 50 fr.; cabriolet de l'extérieur 115 fr.; omnibus 400 fr.—The amount levied by the city of Paris on these 2670 public carriages amounts to 432,532 fr. The expense of maintaining 85 offices for the superintendence of the various stands is 112,200 fr. The number of vehicles circulating in the streets of Paris is stated at 60,259, including 27,938 public and private carriages; the number of persons circulating daily in the former is upwards of 200,000.



rue St. Martin, and at 63, Faubourg St. Denis. Those for Vincennes, and all the east, Place de la Bastille. Those for Bourglala-Reine, and adjoining places, are at 9, rue d'Enfer. (1)

OMNIBUSES.—There are numerous lines of omnibuses established in Paris, which go to all parts of the town, and at all hours between 8 in the morning and 11 at night. Their price is fixed at 6 sous, for all distances; and all of them correspond with similar vehicles crossing their own lines, by which persons wishing to deviate from the direct line may do so, without any charge, by asking for a ticket, called *correspondance*. We subjoin a list, with the lines they follow, and bureaux nearest the centre where they may be waited for :

BATIGNOLLAISES. From the Batignolles to the Palais Royal, by the rue de la Chaussée d'Antin.—Bureau : Chaussée d'Antin.

BÉARNAISES. From the Gros-Cailhou to Place de la Bastille, by the faubourg St. Germain and Ile St. Louis.—Bureau : rue St. Dominique, St. Germain.

CITADINES. From the Place Dauphine to Belleville, by the rue du Temple.—From the Place des Petits-Pères to Belleville, by the quartier St. Martin.—Bureau : Quai aux Fleurs.

CONSTANTINES. From the Barrière de Longchamp, to the Faubourg St. Martin by the Champs Elysées, and faubourg St. Denis.—Bureau : rue St. Lazare.

DAMES-RÉUNIES. From Grenelle to St. Laurent, by the Invalides, Pont National, and Faubourg Poissonnière.—From the Place St. Sulpice to la Villette, by the Pont St. Michel and the faubourg St. Martin.—Bureaux : rue St. Dominique, and Palais Royal.

DILIGENTES. From the rue Saint Lazare to the Barrière de Charenton, by the quartier St. Antoine. From Batignolles-Monceaux to the rue du 29 Juillet.—Bureaux : Bastille, rue de l'Arbre-Sec.

EXCELLENTES. From Bercy to Passy, by the outer northern boulevards.

FAVORITES. From the Northern railway station to the Place St. Sulpice, by the Place des Victoires.—From the Barrière des Martyrs to the Gobelins, by the rue Montmartre and Jardin des Plantes.—From La Chapelle St. Denis to the Barrière d'Enfer, by the Palais de Justice.—From rue St. Lazare, No. 120 to Vaugirard, by the Place des Victoires, and rue de Sèvres.—Bureaux : rue Croix des Petits-Champs, rue de la Barillerie, Place Dauphine, and Bourse.

GAZELLES. From the Palais Royal to the Orleans railway.

GAULOISES. From Jardin des Plantes to Invalides by southern boulevards.

HERONDELLES. From the rue Mouffetard to the Place Cadet, by the Ile St. Louis, and Boulevard St. Denis.—From the Barrière de Rochechouart to that of St. Jacques, by the Bourse, and Panthéon.—Bureau : Cloître St. Honoré.

OMNIBUS. From the Madeleine to the Bastille, by the Boulevards, and thence to Bercy and Père Lachaise.—From the Carrousel to Passy, by the Quais.—From the Barrière du Roule to the Boulevard des Filles du Calvaire, by the Carrousel, and the Marais.—From the Barrière Monceaux to the Bastille, by the rue Caumartin, and the Marais.—From the Odéon to the Barrière Blanche, by the Carrousel, and rue Laffitte.—From the Madeleine to the bridge of Neuilly.—From Carrousel to Barrière du Trône, by the Quais, and Hôtel de Ville.—Bureaux : Madeleine, Place du Carrousel, Bastille, and Odéon.

ORLÉANAISES. From the Louvre to the bridge of Neuilly.

PARISIENNES. From the extremity of Vaugirard to the Lyons railway-terminus, by the Place St. Sulpice.—From the Ecole Polytechnique to the Barrière Poissonnière, by the Pont de la Concorde, and Chaussée d'Antin.—From the Boulevard du Temple to the Barrière Mont Parnasse, by the Porte St. Denis, and Croix Rouge.—Bureaux : rues de Grenelle, de la Concorde, de l'Arbre Sec.

TRICYCLES. From the Porte St. Martin to the Barrière du Maine (Versailles railroad), by the rue du Bac.—Bureau : Place des Victoires.

(1) For other starting-places see *Preface*, x.

POST-OFFICE.—The administration of post-letters is conducted at the General Post-office in the rue Jean-Jacques Rousseau; also at 27 auxiliary bureaux, called *bureaux d'arrondissement*, situated as follows :—4, Place de la Bourse; at the Exchange; 10 bis, rue de Rivoli; 28, rue de Sèze; 41, rue de Ponthieu; 33, rue de Londres; 3, rue Chaillot; 5, rue Bourdaloue; 27, rue de l'Echiquier; 22, Place Lafayette; 162, rue du Faubourg St. Martin; 12, rue Folie-Méricourt; 196, rue du Faubourg St. Antoine; 29, Boulevard Beaumarchais; at the Salpêtrière, boulevard de l'Hôpital; 43, rue des Fossés St. Victor; 29, rue St. Denis en l'Île; at the Hôtel de Ville; 4, rue Neuve Bourg-l'Abbé; 5, rue du Grand Chantier; 61, rue St. André des Arts; 15, rue de la Sainte-Chapelle; 19, rue de Vaugirard; 2, rue de Beaune; 5, Petite rue du Bac; 142, rue St. Dominique, Gros Caillou; 12, rue St. Honoré.—Besides these there are offices having the same privileges as the General Post-office at the Legislative palace, and at the Luxembourg. Likewise 293 smaller offices dependent on the preceding, called *boîtes aux lettres*. The *Petite Poste* was established in 1760. The charge for a letter within Paris, not exceeding the weight allowed, is three sous, and for the whole extent of France, Corsica, and Algeria, 5 sous, provided the letter do not exceed the weight of  $7\frac{1}{2}$  grammes; from  $7\frac{1}{2}$  to 15 the charge is 10 sous, from 15 to 100 grammes, 1 fr., and for every 100 grammes or fraction of 100 grammes exceeding that weight, 1 fr. more. (1) Postage-stamps of 10, 15, 25, 40 cent., and 1 fr. are to be had at all the bureaux d'arrondissements; postmen, tobacconists, and keepers of the *boîtes aux lettres* are also bound to have stamps for sale. The *boîtes* of the letters for Paris are cleared 7 times a-day; viz.— $7\frac{1}{2}$  and 10 a m., at noon, and at 2,  $3\frac{1}{2}$ ,  $4\frac{1}{2}$ , and 8 p. m. The bureaux d'arrondissement at 8 and  $10\frac{1}{2}$  before noon, and at  $12\frac{1}{2}$ ,  $2\frac{1}{2}$ , 4, 5, and  $8\frac{1}{2}$  after. The box at the General Post-office at  $5\frac{1}{2}$ ,  $8\frac{1}{2}$ , 9, and 11, in the morning, and at 1, 3, 5,  $5\frac{1}{2}$ , and 9 in the evening. The distributions of letters take place at  $7\frac{1}{2}$ ,  $9\frac{1}{2}$ ,  $11\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $3\frac{1}{2}$ ,  $5\frac{1}{2}$ , and 7

(1) Care must be taken to affix the proper number of postage-stamps to a letter, exceeding the weight of  $7\frac{1}{2}$  grammes, directed to the French colonies or foreign countries, for if they prove insufficient, the letter is considered as not franked at all. Letters for the interior of France, not bearing a sufficient number of stamps, are liable to a supplementary charge equal to the difference. For the interior, and most foreign parts, franking is optional; but letters *must* be franked the whole way for the French colonies, and those of all other nations except the British; for Persia, the East Indies, China, and the South Sea. They must be franked to the frontier for the Ionian Isles and Greece.

o'clock. On Sundays and holidays, the 7th clearance of the boxes does not take place, and the same is the case with the 6th distribution, but the last clearance is fixed at about two hours sooner.

Letters for foreign countries, and for the departments, are in time at the *boîtes* till 3½ o'clock, at the *bureaux d'arrondissement* till 4, and at the Exchange, General Post-office, and privileged offices, till 5 o'clock, except holidays; the General Post-office then closes at from 2 to 4 hours earlier at each of the offices, according to the nature of the *fête*.

The Government has contracted with the different railway companies for carrying the mail-bags. By these contracts two (and to some places more) general posts a-day, both for departure and delivery, have been established, not only for the *banlieue* but for many places within 450 kilomètres (280 miles) and more from Paris. Some of the carriages destined for the service of the post are contrived so as to accommodate clerks and sorters, who do their work while travelling. In consequence of this arrangement there are now nine departures per day along the railway-lines, viz. at 5, 7, 8, 10 and 11 a. m.; at noon, and at 4, 6, and 11 p. m.; the latter along the Havre line.

Belgium and England now also enjoy the privilege of having more than one post a-day; besides the usual departure at 6 p. m. another takes place for Belgium at 7¼ a. m., and for England at 11½ a. m. Letters arrive at Paris from those countries at 5 and at 10 a. m. For Great Britain and the British colonies, Belgium, and those German States the mails for which are sent by the Northern railroad, letters are received, if bearing sufficient post-office stamps, at the Post-office in the Place Lafayette, up to 7 p. m. for transmission the same night. Pre-paid letters for the Paris and Havre line are received at the office, rue de Sèze, No. 28, up to 10 o'clock at night.

Letters for England arrive in London the next day. (1) Letters from England reach Paris in the same time, and are received every day except Monday, on account of the London post-office being closed on Sunday. By the latest arrangements with the London post-office a letter weighing 7½ grammes costs 80 centimes, and so on in proportion, if paid in France, whether on despatch or delivery; but those paid in England are chargeable at the old rate, namely ten-pence (1 fr.) for a letter weighing ¼ of an ounce (7½ grammes). For letters weighing more, the old scale is abolished; and the slightest weight exceeding 7½ grammes renders the letter liable to double postage.

(1) Letters for London put into the Post-office in Paris on Saturday are delivered on Monday, with those put in on Sunday, as there is no delivery in London on Sunday.



The inhabitants of the two countries may send from one country to the other letters termed registered or recommended letters (money letters), the postage on which is 25 c. more than on common letters, without regard to weight. This may also be done for France and some parts of the Continent. Packets with open ends, containing patterns of merchandise, are admitted to this privilege, at reduced rates of postage.

Letters for France, or for foreign countries, can be franked at any of the head offices. It is not permitted to enclose coin; but at the general post-office and bureaux d'arrondissement money for any part of France is received, on paying two per cent., and seven sous for a stamped draft, when the sum exceeds 10 fr. A post-bill not exceeding 100 fr. is cashed at sight in all post-offices throughout France; if above that sum, a written advice from the Administration is necessary.

A foreigner may have his letters directed to him *poste restante*, Paris, or at any other town where he intends to go. The *poste restante* is open from 8 a. m. to 7 p. m. except on Sundays and festivals, when it closes at 5 p. m. On the party applying and showing his passport or card, the letter will be delivered; but the best way is to have them addressed to the care of a friend, or some established house. Letters mis-addressed or unclaimed remain a certain time at the *Bureau des Rebuts*, never more than 4 months; after which they are opened, and, according to their contents, destroyed or returned to the address of the writer. Open from 9 a. m. to 4 p. m., but closed at 2 p. m. on Sundays and holidays.

Journals, periodicals, and other works, are sent under a band by post, at the rate of four centimes per sheet for France, and 8 and 10 for those foreign countries where a similar arrangement exists. The bureau, which is a special one at the General Post-office, is open from 5½ a. m. to 2 p. m. (1) Letters for Cuba, Chagres, Bolivia, Chili, the Equator, Peru, and the islands of the Pacific, leave Paris for London, on the 14th; for Calcutta, Ceylon, Madras, and Bombay on the 8th and 25th of each month, before 8 o'clock in the morning.

(1) The last published receipts of the Post-office for five years give the following results:—in 1845, 53,968,250 fr.; in 1846, 53,168,742 fr.; in 1847, 53,295,676 fr.; in 1848, 52,940,150 fr.; in 1849, owing to the uniform postage, only 41,946,129 fr., and in 1850, 42,824,995 fr. In 1821, the receipts were only 24,000,000 fr. The total sum paid for the transmission of journals and periodicals is about 3,286,000 fr. The total number of letters conveyed by the post throughout France was, in 1847, 124,650,000; in 1848, 120,340,000; in 1849, 157,446,000; in 1850, 165,100,000. The total number of post-offices in France in 1850 was 3695.

APARTMENTS, HOTELS, ETC.—Although there is no difficulty in procuring lodgings in Paris to suit the dimensions of every purse, furnished apartments in private houses are by no means so numerous as in London, the place of lodging-houses of this description being supplied in Paris by private hotels, which, under the name of *maisons meublées*, contain every grade of lodging, from complete apartments for families, including separate kitchens, to a single bed-room. If the silence and quietude of these abodes be not quite so home-like as in an English lodging-house, the traveller finds, perhaps, compensation in the more perfect freedom he enjoys, his entrances, and exits, and his visitors, being quite free from the prying notice or surveillance which forms an unpleasant feature in lodgings in London. *Maisons meublées* are generally occupied by travellers who sojourn some little time; for, if the stranger proposes only to remain a few days, it is scarcely worth while to quit the hotel at which he happens to put up, should he find the accommodation satisfactory. Of hotels there is a great abundance in Paris, from the most luxurious down to those of the very humblest description. The charges are in general reasonable, and in these the traveller will be able to find lodgings, by the night, week, or month. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 2 to 5 francs. (1) There are numerous boarding-houses upon different scales of charge, both French and English. Unfurnished apartments may also be easily obtained, but not for less than three months. Furniture may be hired from upholsterers, or purchased cheap at second-hand shops. To furnish is perhaps the most economical plan for those who intend to make a long stay in Paris, but this mode has its inconveniences as it often leads to difficulties with the upholsterer on quitting. (2) The traveller is not obliged to take his meals at his hotel; but the *table-d'hôte*, if there be one, is generally the cheapest plan. Restaurateurs and *traiteurs* charge more for the dinners they send out than for those served on the spot. To an English traveller few hotels in Paris offer so many advantages as Meurice's, 42, rue de Rivoli. It is situated in a fine and agreeable spot, facing the Tuileries. Apartments may be had by the day, week, or month; breakfasts are served in the coffee-room or in private apartments,

(1) The average number of hotels and furnished houses in Paris is 5,000, affording accommodation to 70,000 persons.

(2) For laws and regulations concerning the letting and hiring of apartments, &c., see page 103. It is calculated that there are constantly 60,000 unfurnished lodgings empty within Paris.

and visitors may dine at the table-d'hôte or in their own rooms. A list contains the charge for every article, servants, etc. These hotels are remarkable for their regularity in forwarding letters, and procuring information of every kind. Couriers, interpreters, and return-carriages may also be had there. We particularly recommend, as family hotels, the *Hotel Bristol*, Place Vendôme, and *Lawson's Bedford Hotel*, rue de l'Arcade.

For other hotels and boarding-houses, see DIRECTORY.

**SERVANTS.**—In almost every furnished hotel there are servants who may be hired by the month, fortnight, week, or day. The charge is 5 or 6 francs a-day, as they board themselves. They are called *valets-de-place*, and we strongly advise travellers to take one; active and intelligent as most of them are, they will be found invaluable to the stranger who desires to visit all the curiosities of the capital, and who may wish to examine those numerous localities, which abound in Paris beyond perhaps any other city, celebrated for the historical events of which they have been the witnesses, extending from the middle ages down to the last revolution. Of ancient Paris the remains are too rapidly passing away, but a well-informed guide can still point out highly interesting traces of the olden time, and save the visitor much time and trouble.

**INTERPRETERS.**—There are in Paris interpreters of every language, also offices kept by sworn translators.

**COMMISSIONNAIRES.**—Porters, under this name, and distinguished by a numbered brass plate, are found at the corners of all principal streets. Letters or parcels may be safely entrusted to them, and their charges vary, according to weight or distance, from 10 to 30 sous.

**RESTAURATEURS AND TRAITERS.**—These rank among the most striking establishments of the capital. From the appearance of the principal restaurateurs between the hours of five and eight, the stranger would conclude that people in the gay capital of France live entirely in public. This is not exactly the case, though nothing is more common than for a great part of the Parisian community, including persons of the first distinction, to dine occasionally at a restaurateur's. In fact, Paris no where presents to the eye of the foreigner a scene more elegant or agreeable than one of the splendid saloons of a first-rate restaurateur, fitted up and decorated in a style of the highest taste and luxury, and crowded with a brilliant company of both sexes, all partaking of the pleasures of the table and society. If in summer, the traveller ought to select the Boulevards, and bespeak a table at one of the windows. By this precaution he will gratify the eye as well as the palate—adding to the pleasures of the table the sight of one of the most

pleasingly animated panoramas that all Europe can afford; for the evening scene of the Boulevards in this fashionable part of Paris, with its well-dressed crowds, seated in groups or promenading, its verdant trees, and its thousand lights, form altogether a most enchanting picture. Formerly, privileged persons alone could keep eating-houses in Paris. In 1765 a cook freed the public from this restraint, and prepared a room for refreshments, placing over the door the following parody of a passage in Scripture:—"Venite ad me omnes qui *stomacho laboratis*, et ego RESTAURABO VOS." This attempt was successful; and afterwards, when the revolution of 1789 brought many strangers to Paris, and the domestic habits of the Parisians were altered, these establishments increased every year, and are now to be found in all parts of Paris. Ladies frequent the restaurants as well as the cafés. In these houses there are generally private rooms called *cabinets de société*, in which two friends or a party may dine in private. Besides the principal and second-rate restaurateurs, where the dinner is *à la carte*, there are other houses where dinners are served for a fixed sum per head. At the best of these houses a plentiful dinner, including wine, may be had for 2 francs. In the vicinity of the Palais Royal, however, and indeed in most parts of Paris, a dinner may be had for 30, 25, and even 22 sous. The last of these prices will procure soup, 2 dishes at choice, a dessert, bread, and a modicum of wine. There is also another class of cooks in Paris, called *traiteurs*, or petty restaurateurs, whose principal business is to send out dishes, or dinners ready dressed, to order. A family residing in lodgings, or at an hotel, had better make a bargain with the *traiteur* to be supplied, for a fixed period, with a certain number of dishes daily, at any hour agreed upon. The restaurants are nearly as numerous as the cafés, and generally very splendid. It is customary to retire immediately after dinner to a café, to take a *demi-tasse* of coffee, and a *petit verre de liqueur*, instead of sitting over the wine as in England. Coffee may be had at the restaurants, but it is generally not so good. We refer the Reader to the *Preface* for a list of the best dishes in French cookery. The principal restaurants are Les Trois Frères Provençaux, Very, Véfour, and Café Corazza, (all in the Palais Royal,) Café de Paris, Maison Dorée, and Café Anglais, boulevard des Italiens. But there are many of lesser note at which excellent dinners and very tolerable wines are to be had; good wine, it must however be admitted, is rather the exception than the rule among the restaurants of Paris. For a list of other restaurants, as also English taverns, see DIRECTORY.

CAFÉS.—The first café in Paris was established by an Ar-



menian in 1697, and was greatly frequented. These establishments multiplied rapidly under Louis XV., and became celebrated as the favourite resort of distinguished individuals. At present they are to be found in every quarter of the capital, and rank among the most remarkable features which distinguish Paris to the eye of a stranger from almost all other capitals, decorated as they generally are on the western boulevards, and in other fashionable parts of the town, with unrivalled costliness and splendour. When lighted up at night, the effect, either seen from the exterior or within, is perfectly dazzling. At the outside chairs and small tables are placed, where the company enjoy the cool of the evening, and witness the animated scene passing around them; while in the interior you see yourself reflected by mirrors, remarkable for their size and number; you find yourself bewildered with the blaze of light, amidst the confused glitter of gilding, painting, and glass; and the effect is heightened by the taste and luxury displayed in the fitting up. Here the character of the French people may be seen, amongst the numerous guests who nightly crowd together to amuse and to be amused. At almost all these places coffee, chocolate, tea, ices, liqueurs, &c. are to be obtained; as well as *déjeuners à la fourchette*, either hot or cold, with all sorts of substantial food and wines; but dinners and suppers are generally to be had only at the restaurateurs'. Among the privileges which the gentler sex enjoy in Paris, from which they are debarred by the ungallant customs of England, is the advantage of being able to visit these establishments, either in society or alone, without attracting observation. Those establishments where the word *estaminet* is written up, and in which smoking is allowed, are not of course eligible places for ladies to visit. Their charges do not much vary, and all of any degree of respectability are kept with scrupulous cleanliness. The most splendid are the *café Pierpont*, boulevard Poissonnière; *café Cardinal*, and *café Tortoni*, boulevard des Italiens; *café Veron*, corner of rue Vivienne and boulevard; *café de la Banque*, place des Victoires, and *café de Foy*, Palais Royal. For a list of other *cafés*, see *DIRECTORY*.

**READING-ROOMS AND CIRCULATING LIBRARIES.**—There are many establishments of this kind in Paris; but the most distinguished and most frequented by Frenchmen and foreigners, particularly Englishmen and Americans, is that of Messrs. Galignani and Co., No. 18, rue Vivienne (bottom of the courtyard), which is conducted on a most extensive scale. The reading-room is spacious and handsome, well lighted and aired. The tables are covered with all the European newspapers and periodical publications worthy of notice, and there are upwards

of 20,000 volumes in all languages. Contiguous to the room is a garden, for the use of the visitors of the establishment. The terms of subscription are—per day, 10 sous; a fortnight, 5 francs; a month, 8 fr. Ladies are admitted. The *Circulating Library* of Messrs. Galignani is conspicuous among all others for its excellent selection and great number of volumes. The subscription is by the fortnight or month.

**CERCLES.**—These are societies conducted on similar principles to the clubs of London, the members subscribing for the support of a magnificent apartment, in which they assemble for the purpose of conversation, reading the papers, and playing at cards and billiards. Members may also dine there. To be admitted, the candidate must be proposed by a member, and ballotted for, as in London; they are intended chiefly for French society, and few foreigners belong to them, since their stay in Paris is generally short. The best are: the French Jockey Club, 2, rue Drouot; the *Cercle des Échecs*, at the Café de la Régence, place du Palais Royal; the *Ancien Cercle*, 16, boulevard Montmartre; *Cercle des Arts*, rue de Choiseul, 22; *Cercle de l'Union*, 30, rue Grammont; *Cercle du Commerce*, 4, rue Lepelletier; *Cercle Agricole*, 29, quai Voltaire.

**MONETARY SYSTEM.**—Accounts are kept in France in francs, each of 10 decimes or 100 centimes. The modern gold coins are pieces of 40 fr., 20 fr. and 10 fr., called double napoleons, napoleons, half-napoleons, or “pièces de quarante francs,” “de vingt francs,” “de dix francs.” The silver coins are 5 fr., 2 fr., 1 fr.,  $\frac{1}{2}$  fr., and pieces of 20 centimes. The copper coins are 1 decime, or 2 sous, pieces of 5 centimes, or 1 sou, and of 1 centime. (1) In the monetary system of France, (2) the coins, if accurately minted, may serve also as weights. Thus, 5 francs in copper, 200 in standard silver, or 3100 in stan-

(1) By a law of April 1852, the re-coinage of all the copper-money in France has been decreed. The new *décime* is to weigh 10 grammes (154 grains troy) being half the weight of the old *décime* now in circulation. The metal is to contain 95 parts of copper, 4 of tin, and 1 of zinc.

(2) Before 1795 accounts were kept in livres, of 20 sous, or 240 deniers; the terms livres and francs for many years were used indiscriminately, although 80 of the old livres were worth about 81 fr. of the present coin. The double louis was rated at 48 livres; the simple louis at 24 livres; the large crown-piece, or *écu*, at 6; and the small one, or *petit écu*, at three livres. Pieces of 30 and 15 sous, made of mixed metal, were still in circulation some years ago, but by a law passed in 1840 they were withdrawn, as also the pieces called six liards. Besides the Paris mint, there are others in France, at Bordeaux, Lille, Lyons, Marseilles, Rouen,



dard gold, should weigh 1 kilogramme; the piece of 1 franc weighs 5 grammes, and any other piece in the same proportion. The silver coins of 5 francs are frequently called "pièces de cent sous;" pieces of 2 francs "pièces de quarante sous," and so on. The notes issued by the Bank of France are 100, 200, 500, and 1000 fr. These are convertible into silver at the Bank, without discount, except the charge of 3 sous for the bag which contains the change; or, at a small charge, into silver, but somewhat more in gold, at the different money-changers' shops. (1) The French money being divided into decimal parts, in reckoning, instead of 25 sous they say 1 fr. 25 c.; instead of 30<sup>s</sup> sous, 1 fr. 50 c., and so on. The gold as well as silver coins of France contain 1-10th alloy. When the course of exchange is at par between France and England, 25 fr. are considered equal to the pound sterling; but at Paris and in France, it varies, especially in the smaller towns. The following table will be of great service for the ready conversion of English money into French, at any of the stated rates of exchange:—

and Strasbourg. Each has its officers, but all are subject to the authority of the "Commission des Monnaies."

The following is an official statement of the gold and silver coin struck in France from 1795 to June, 1852 :

	<i>Gold.</i>	<i>Silver.</i>	<i>Total.</i>
1st Republic	»	fr. 106,237,255 fr.	106,237,255 fr.
Empire	528,024,440	887,830,055	1,415,854,495
Louis XVIII.	389,333,060	614,830,110	1,004,163,170
Charles X.	52,918,920	632,511,321	685,430,241
Louis Philippe	215,912,800	1,756,938,333	1,972,851,133
2d Republic	57,971,380	304,113,993	362,085,373
1850	85,192,390	86,458,485	171,650,875
1851	269,709,570	59,237,308	328,946,878
1852(June 1st)	14,409,520	32,205,905	46,615,425
Totals :	1,613,472,080	4,480,362,765	6,093,834,845

The amount of copper money in France is 68,650,746 fr.

In 1851, the mints of France received and coined 86,980 kilogrammes of gold, and 296,598 kil. of silver. The coinage of this bullion cost 566,367 fr. The cost of coinage is fixed in France at 6 fr. per kilo. for gold at the standard of 900 thousandths, and at 1 fr. 50 c. for silver. By decrees in April, 1848, a sum of 300,000 fr. worth of one-centime pieces, which weigh 2 grammes, was ordered to be coined. The new ones will weigh 1 gramme. The cost of the coinage amounted to 4 fr. 89 c. per kilo. of copper, the value of the metal included, making a sum total of 293,400 fr. actual cost to the State.

(1) The gold coin in France is now at about par. Three years since it was at 10 to 15 per 1000 fr. premium.

# BRITISH CURRENCY REDUCED INTO FRANCS.

## GENERAL INFORMATION.

£	25f.	25f.	5c.	25f.	10c.	25f.	15c.	25f.	20c.	25f.	25c.	25f.	30c.	25f.	35c.	25f.	40c.	25f.	45c.
1000	25,000	»	25,050	»	25,100	»	25,150	»	25,200	»	25,250	»	25,300	»	25,350	»	25,400	»	25,450
500	12,500	»	12,525	»	12,550	»	12,575	»	12,600	»	12,625	»	12,650	»	12,675	»	12,700	»	12,725
200	5,000	»	5,010	»	5,020	»	5,030	»	5,040	»	5,050	»	5,060	»	5,070	»	5,080	»	5,090
100	2,500	»	2,505	»	2,510	»	2,515	»	2,520	»	2,525	»	2,530	»	2,535	»	2,540	»	2,545
50	1,250	»	1,252 50	»	1,255	»	1,257 50	»	1,260	»	1,262 50	»	1,265	»	1,267 50	»	1,270	»	1,272 50
40	1,000	»	1,002	»	1,004	»	1,006	»	1,008	»	1,010	»	1,012	»	1,014	»	1,016	»	1,018
30	750	»	751 50	»	753	»	754 50	»	756	»	757 50	»	759	»	760 50	»	762	»	763 50
20	500	»	501	»	502	»	503	»	504	»	505	»	506	»	507	»	508	»	509
10	250	»	250 50	»	251	»	251 50	»	252	»	252 50	»	253	»	253 50	»	254	»	254 50
9	225	»	225 45	»	225 90	»	226 35	»	226 80	»	227 25	»	227 70	»	228 15	»	228 60	»	229
8	200	»	200 40	»	200 80	»	201 20	»	201 60	»	202	»	202 40	»	202 80	»	203 20	»	203 60
7	175	»	175 35	»	175 70	»	176 5	»	176 40	»	176 75	»	177 10	»	177 45	»	177 80	»	178 15
5	125	»	125 25	»	125 50	»	125 75	»	126	»	126 25	»	126 50	»	126 75	»	127	»	127 25
4	100	»	100 20	»	100 40	»	100 60	»	100 80	»	101	»	101 20	»	101 40	»	101 60	»	101 80
2	50	»	50 10	»	50 20	»	50 30	»	50 40	»	50 50	»	50 60	»	50 70	»	50 80	»	50 90
1	25	»	25 5	»	25 10	»	25 15	»	25 20	»	25 25	»	25 30	»	25 35	»	25 40	»	25 45
10	12 50	»	12 52	»	12 55	»	12 57	»	12 60	»	12 62	»	12 65	»	12 67	»	12 70	»	12 72
9	11 25	»	11 27	»	11 29	»	11 31	»	11 34	»	11 36	»	11 38	»	11 40	»	11 43	»	11 45
8	10	»	10 2	»	10 4	»	10 6	»	10 8	»	10 10	»	10 12	»	10 14	»	10 16	»	10 18
7	8 75	»	8 76	»	8 78	»	8 80	»	8 82	»	8 83	»	8 85	»	8 87	»	8 89	»	8 90
6	7 50	»	7 51	»	7 53	»	7 54	»	7 56	»	7 57	»	7 59	»	7 60	»	7 62	»	7 63
5	6 25	»	6 26	»	6 27	»	6 28	»	6 30	»	6 31	»	6 32	»	6 33	»	6 35	»	6 36
4	5	»	5 1	»	5 2	»	5 3	»	5 4	»	5 5	»	5 6	»	5 7	»	5 8	»	5 9
3	3 75	»	3 75	»	3 76	»	3 77	»	3 78	»	3 78	»	3 79	»	3 80	»	3 81	»	3 81
2	2 50	»	2 50	»	2 51	»	2 51	»	2 52	»	2 52	»	2 53	»	2 53	»	2 54	»	2 54
1	1 25	»	1 25	»	1 25	»	1 25	»	1 26	»	1 26	»	1 26	»	1 26	»	1 27	»	1 27

shil.

**WEIGHTS, MEASURES, &c.**—Before the first Revolution, the *poids de marc* was the standard weight of France. The *boisseau* was the corn-measure, the *pinte* the measure for liquids, the *pied*, or foot, the unit of length, from which were derived the *lieue*, or league, and the *toise*, or fathom. Since 1795 the *metrical* or *decimal* system has been introduced, and confirmed by a special law, which came into operation on the 1st of January, 1840; but although parties using the old weights and measures are now liable to prosecution, they are still pertinaciously adhered to in several parts of the country.—The ten-millionth part of the spherical distance of the Pole from the Equator is called a *mètre*, and adopted as the unit of length; (1) its square and cube are taken as standards of surface, capacity, and solidity, and the weight of a cube of distilled water, at the temperature of 4° centigrade (39.2° Fahr.), having its side equal to the hundredth part of a *mètre*, is the unit of weight. (2)

The following tables will be found useful in converting the old or new French weights and measures into English ones, and *vice versa*.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Measures of length.</i>		
Myriamètre. . . .	10,000 mètres. . . . .	6.2138 miles.
Kilomètre. . . .	1,000 mètres. . . . .	1093.633 yards. $\frac{5}{8}$ of a mile.
Décamètre. . . .	10 mètres. . . . .	10.93633 yards.
Mètre. . . . .	Fundamental unit of weights and measures.	1.093633 yard, or 39,371 inches.
Décimètre. . . .	1-10th of a mètre. . . . .	3.937079 inches.
Centimètre . . .	1-100th of a mètre. . . . .	0.393708 —
Millimètre. . . .	1-1000th of a mètre. . . . .	0.03937 —

(1) The length of the quadrant of the terrestrial meridian was ascertained by Messrs. Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona.

(2) There was also a mixed system between the new and old, called the *système usuel*, having the *mètre* as the standard, but with binary divisions. As this has also been abolished by law, we need only mention that the *toise usuelle* (of 2 mètres) equalled  $6\frac{3}{4}$  feet English, and the *aune* 3 feet  $11\frac{1}{4}$  inches English, with their several subdivisions into *inches* and *lines*. The *boisseau usuel* was  $\frac{1}{8}$  hectolitre, or 0.35474 bushel English. The *litron* was 2  $\frac{1}{19}$  English pints. Apothecaries used to compound by the *système usuel*, and diamonds were weighed by carats, each of 2.01 décigrammes, or 3  $\frac{1}{10}$  grains, English. The old pound weight of France, still spoken of, but now never used, was 1 lb. 1 oz. 10 dr. English, and the *quintal métrique*—1 cwt. 3 qrs. 24 lb. 8 oz.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Superficial Measures.</i>		
Hectare . . . . .	10,000 square mètres. . .	2.471143 acres.
Are. . . . .	100 — . . .	0.098845 rood.
Centiare. . . . .	1 — . . .	1.196033 sq yd (1)

*Measures of Capacity.*

Kilolitre. . . . .	1 cubic mètre, or 1000 cubic décimètres.	220.09668 gal.
Hectolitre. . . . .	100 cubic décimètres. . .	22.00967 gallons.
Décalitre . . . . .	10 cubic décimètres. . . .	2.20097 —
Litre. . . . .	1 cubic décimètre. . . . .	0.220097 gallon, or 1.760773 pint.
Décilitre. . . . .	1-10th cubic décimètre. . .	0.17608 pint.

*Measures of Solidity.*

Stère . . . . .	1 cubic mètre . . . . .	35.31658 c. feet.
Décistère. . . . .	1-10th cubic mètre . . . .	3.53166 c. feet.

*Weights.*

Millier. . . . .	1000 kil., or 1 French ton.	19.7 cwt.
Quintal . . . . .	100 kilogrammes . . . . .	1.97 cwt.
Kilogramme. . . .	1,000 grammes; weight of 1 cubic décimètre of water.	2.6793 lb. troy or 2.2046 lb. avoirdupois.
Hectogramme . . .	100 grammes . . . . .	3.2 ounces troy.
Décagramme. . . .	10 grammes. . . . .	6.43 penny-weights troy.
Gramme. . . . .	Weight of 1 cubic centimètre of water.	15.433 gr. troy.
Décigramme. . . .	1-10th of gramme. . . . .	1.5433 gr. troy.
Centigramme. . . .	1-100th of gramme. . . .	0.15433 gr. troy.
Milligramme. . . .	1-1,000th of gramme. . .	0.01544 gr. troy.

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin.

## VALUE OF OLD FRENCH WEIGHTS AND MEASURES.

- 1 *livre* : 2 mares; 16 oz.; 128 gros; 9216 grains; 0.4895 kilog.; 7555 gr. English.
- 1 *muid* : 12 setiers; 144 boisseaux; 18.72 hectolitres; 53.124 English bushels.
- 1 *muid* : 144 quarts; 288 pintes; 268.128 litres; 70.8192 English gallons.
- 1 *foot* : 12 inches; 144 lines; 1728 points; 0.32484 mètres; 12.7893 inches English;
- 1 *aune de Paris* : 1.1888 mètre; 46.85 Eng. inches.
- 1 *toise* : 6 French feet; 1.949 mètre; 6.395 Eng. feet.
- 1 *lieue* : 2 miles Fr.; 2000 toises; 2 miles, 1 furlong, 28 pol. Eng.

(1) The square yard is 0.836097 square mètre.

## ENGLISH TROY WEIGHT IN GRAMMES.

Grain (1-24th of pennyweight)	0.065	gramme.
Pennyweight (1-20th of ounce).	1.555	—
Ounce (1-12th of pound troy).	31.103	grammes.
Imperial pound troy.	0.373238	kilogramme.

## FRENCH FEET INTO ENGLISH FEET AND INCHES. (1)

Fr. Inch.	Eng. Inch.	Fr. Feet.	English Feet.	Fr. Feet.	English Feet.	Fr. Feet.	English Feet.	Fr. Feet.	English Feet.
1	1.07	1	1	0.79	10	10	7.89	100	106
2	2.13	2	2	1.58	20	21	3.78	200	213
3	3.20	3	3	2.37	30	31	11.68	300	319
4	4.26	4	4	3.16	40	42	7.57	400	426
5	5.33	5	5	3.95	50	53	3.46	500	532
6	6.40	6	6	4.74	60	63	11.35	700	746
7	7.46	7	7	5.52	70	74	7.24	900	959
9	9.59	8	8	6.31	80	85	3.14	1,000	1,065
11	11.72	9	9	7.10	90	95	11.03	2,000	2,131

## FRENCH MÈTRES INTO ENGLISH FEET AND INCHES.

Mèt. F.	Inch.	Mèt. F.	Inch.	Mèt. F.	Inch.	Mèt. Feet.	Inch.
0.01	0 0.394	0.75	2 4.532	10	32 9.708	500	1640 5.395
0.05	0 1.970	1	3 3.371	20	65 7.416	1000 <sup>1</sup>	3280 10.790
0.10	0 3.937	2	6 6.741	30	98 5.124	1609.31	5280 1 mile.
0.20	0 7.874	3	9 10.112	40	131 2.832	4000 <sup>2</sup>	13123 7.160
0.25	0 9.844	4	13 1.483	50	164 0.539	5000	16404 5.950
0.50	1 6.688	5	16 4.854	100	328 1.079	10000 <sup>3</sup>	32808 11.900

(<sup>1</sup>) One kilomètre. (<sup>2</sup>) One league. (<sup>3</sup>) One myriamètre.

## FRENCH KILOMÈTRES AND MYRIAMÈTRES INTO ENGLISH MILES, &amp;c.

Kilom.	English Miles.	Furlongs.	Yds.	Kilom.	English Miles.	Furlongs.	Yds.
1	0	4	213	8	4	7	164
2	1	1	206	9	5	4	157
3	1	6	199	1myria.	6	1	156
4	2	3	192	2 —	12	3	92
5	3	0	185	3 —	18	5	10
6	3	5	178	4 —	24	6	160
7	4	3	171	5 —	31	0	90

## FRENCH LIEUES DE POSTE INTO ENGLISH MILES AND YARDS.

L. Mls.	Yds.	L. Mls.	Yds.	L. Mls.	Yds.	L. Mls.	Yds.
1 2	743.061	6 14	938.366	20 48	781.221	70 169	974.275
2 4	1486.122	7 16	1681.427	30 72	1171.832	80 193	1364.886
3 7	469.183	8 19	664.488	40 96	1562.443	90 217	1755.496
4 9	1212.244	9 21	1407.549	50 121	193.053	100 242	386.107
5 12	195.305	10 24	390.610	60 145	583.664	200 484	772.214

(1) To reduce French toises into English feet and inches, reduce the toises into French feet at 6 feet per toise, and then apply the above table. An *aune de Paris* is 3.658 French feet, 3 feet 10.69 inches English, and 1.188 French mètres. A mètre is 3.0784 French feet.



In the following six tables the tens, hundreds, &c., are found by carrying the decimal point one place further to the right for the tens, two for the hundreds, &c. The intermediate numbers are found by addition. Thus 356 hectolitres will be found to amount to 979.4296 bushels.

FRENCH KILOGRAMMES INTO ENGLISH POUNDS (*Avoirdupois*).

Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.
1	2.2046	4	8.8184	7	15.4322	10	22.0464
2	4.4092	5	11.0230	8	17.6368	100	220.4642
3	6.6138	6	13.2276	9	19.8414	1,000	2204.6428

FRENCH POUNDS INTO ENGLISH POUNDS (*Avoirdupois*).

Pounds.	Pounds.	Pounds.	Pounds.
Fr.	Eng.	Fr.	Eng.
1	1.0792	4	4.3167
2	2.1583	5	5.3958
3	3.2375	6	6.4750
		7	7.5541
		8	8.6333
		9	9.7125
		10	10.7716
		100	107.7164
		1,000	1077.1644

FRENCH LITRES INTO ENGLISH GALLONS.

Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.
1	0.2201	4	0.8804	7	1.5407	10	2.2010
2	0.4402	5	1.1005	8	1.7608	100	22.0097
3	0.6603	6	1.3206	9	1.9809	1,000	220.0967

FRENCH HECTOLITRES INTO ENGLISH BUSHELS.

Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bush.
1	2.7512	4	11.0048	7	19.2584	10	27.5120
2	5.5024	5	13.7560	8	22.0097	100	275.1208
3	8.2536	6	16.5072	9	24.7609	1,000	2751.2085

FRENCH ARPENS INTO ENGLISH ACRES.

Arp.	Acres.	Arp.	Acres.	Arp.	Acres.	Arp.	Acres.
1	1.0430	4	4.1721	7	7.3012	10	10.4303
2	2.0861	5	5.2151	8	8.3442	100	104.3026
3	3.1291	6	6.2581	9	9.3872	1,000	1043.0262

FRENCH HECTARES INTO ENGLISH ACRES.

Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres.
1	2.4711	4	9.8846	7	17.2980	10	24.7114
2	4.9423	5	12.3557	8	19.7691	100	247.1143
3	7.4134	6	14.8268	9	22.2403	1,000	2471.1430

In the French and English barometrical scales,

704 millimètres equal 26 Fr. inches or 27.7 Eng. in. nearly.

731 ————— 27 ————— 28.8 —

756 ————— 28 ————— 29.8 —

779 ————— 29 ————— 30.7 —

In the thermometrical scales, the freezing point, marked 32° in Fahrenheit's scale, is marked 0° in the Centigrade, or French

scale, and in Réaumur's. The boiling point, which is 212° in Fahrenheit's, is 100° in the Centigrade, and 80° in Réaumur's scale. Hence 5° Centigrade=9° Fahrenheit=4° Réaumur.

CENTIGRADE AND RÉAUMUR'S THERMOMETRIC SCALES TURNED INTO FAHRENHEIT'S.

C.	R.	F.	C.	R.	F.	C.	R.	F.	C.	R.	F.
100	80.0	212.0	69	55.2	156.2	38	30.4	100.4	7	5.6	44.
99	79.2	210.2	68	54.4	154.4	37	29.6	98.6	6	4.8	42.8
98	78.4	208.4	67	53.6	152.6	36	28.8	96.8	5	4.0	41.0
97	77.6	206.6	66	52.8	150.8	35	28.0	95.0	4	3.2	39.2
96	76.8	204.8	65	52.0	149.0	34	27.2	93.2	3	2.4	37.4
95	76.0	203.0	64	51.2	147.2	33	26.4	91.4	2	1.6	35.6
94	75.2	201.2	63	50.4	145.4	32	25.6	89.6	1	0.8	33.8
93	74.4	199.4	62	49.6	143.6	31	24.8	87.8	0	0.0	32.0
92	73.6	197.6	61	48.8	141.8	30	24.0	86.0	— 1 —	0.8	30.2
91	72.8	195.8	60	48.0	140.0	29	23.2	84.2	— 2 —	1.6	28.4
90	72.0	194.0	59	47.2	138.2	28	22.4	82.4	— 3 —	2.4	26.6
89	71.2	192.2	58	46.4	136.4	27	21.6	80.6	— 4 —	3.2	24.8
88	70.4	190.4	57	45.6	134.6	26	20.8	78.8	— 5 —	4.0	23.0
87	69.6	188.6	56	44.8	132.8	25	20.0	77.0	— 6 —	4.8	21.2
86	68.8	186.8	55	44.0	131.0	24	19.2	75.2	— 7 —	5.6	19.4
85	68.0	185.0	54	43.2	129.2	23	18.4	73.4	— 8 —	6.4	17.6
84	67.2	183.2	53	42.4	127.4	22	17.6	71.6	— 9 —	7.2	15.8
83	66.4	181.4	52	41.6	125.6	21	16.8	69.8	— 10 —	8.0	14.0
82	65.6	179.6	51	40.8	123.8	20	16.0	68.0	— 11 —	8.8	12.2
81	64.8	177.8	50	40.0	122.0	19	15.2	66.2	— 12 —	9.6	10.4
80	64.0	176.0	49	39.2	120.2	18	14.4	64.4	— 13 —	10.4	8.6
79	63.2	174.2	48	38.4	118.4	17	13.6	62.6	— 14 —	11.2	6.8
78	62.4	172.4	47	37.6	116.6	16	12.8	60.8	— 15 —	12.0	5.0
77	61.6	170.6	46	36.8	114.8	15	12.0	59.0	— 16 —	12.8	3.2
76	60.8	168.8	45	36.0	113.0	14	11.2	57.2	— 17 —	13.6	1.4
75	60.0	167.0	44	35.2	111.2	13	10.4	55.4	— 18 —	14.4	0.4
74	59.2	165.2	43	34.4	109.4	12	9.6	53.6	— 19 —	15.2	— 2.2
73	58.4	163.4	42	33.6	107.6	11	8.8	51.8	— 20 —	16.0	— 4.0
72	57.6	161.6	41	32.8	105.8	10	8.0	50.0	— 21 —	16.8	— 5.8
71	56.8	159.8	40	32.0	104.0	9	7.2	48.2	— 22 —	17.6	— 7.6
70	56.0	158.0	39	31.2	102.2	8	6.4	46.4	— 23 —	18.4	— 9.4

In France the division of the geographical circle into 400 degrees forms theoretically the basis of the metrical system, but has not come into general use. The French, like all other nations, now divide the circle into 360 degrees, reckoning the nautical mile as the 60th part of a degree, and the league as a 20th.

DUTIES ON ARTICLES IMPORTED INTO ENGLAND.—Persons arriving in England, with goods in their baggage for private use, liable to the payment of duties, are allowed to leave them at the Custom-house, for six months, in order to give them an opportunity of taking them back to the Conti-

ment without payment of duty; but, on taking them, they are charged with a rent of 2d. per week for each package. If at the end of six months the goods are not taken back, or the duties paid, they are sold to defray duties, and other charges.

*Regulations as to Passengers' Baggage*:—As soon as all the baggage is landed, passengers are called in according to the list forwarded by the captain. Passengers must see that their names are properly inserted in the list. A passenger having only a small carpet bag is allowed to take it on shore after examination by the officers who come on board. All merchandize brought with baggage is liable to seizure unless duly reported as such by the captain of the vessel.—*Caution*: If any person, on being questioned by an officer, whether he or she has any foreign goods upon his or her person, or in his or her possession, deny the same, and any be discovered, such shall be forfeited, and such person forfeit treble the value of such goods.—British carriages and plate, and foreign books, maps, or musical instruments, re-imported into Great Britain, allowed to pass free on declaration. *Notice*.—False declarations subject parties to a fine of £100.

Five per cent. must be added to the following duties:—

Agates, or cornelians, free, but if set, for every £100 value.	10	0	0	land, are delivered free, on a declaration being made.			
Alabaster, the same as marble, per cwt.	0	3	0	Boots, shoes, and calashes (women's), the dozen pairs.	0	6	0
Amber, £100 value.	10	0	0	— of silk, satin, jean, or other stuff, kid or other leather, the dozen.	0	4	6
Armour. See <i>Steel</i> .				Boots (men's) the dozen pairs.	0	14	0
Baskets of all sorts, for £100 value.	10	0	0	— shoes (men's).	0	7	0
Beads, viz. arango, coral, crystal, glass, jet, and other beads, for £100 value.	10	0	0	— (childrens) two thirds of the duties.			
Not charged on trifling quantities and actually personal effects of passengers.				Boxes of all sorts, excepting those made of glass, for £100 value.	10	0	0
Bonnets. See <i>Hats</i> .				Brandy. See <i>Spirits</i> .			
Books printed prior to 1801, bound or unbound, the cwt.	0	15	0	Brass manufactures, for £100 value.	10	0	0
— printed in or since 1801.	0	15	0	Brocade, gold or silver, for £100 value.	10	0	0
— printed in or since 1801, if in a foreign living language, bound or unbound, the cwt.	2	10	0	Bronze—All works of art made of bronze, free.			
Foreign books and maps having once paid duty, or been purchased in Eng-				—other manufactures of, for £100 value.	10	0	0

Cambrics and lawns, not exceeding 8 yds. in length and $\frac{7}{8}$ of a yard in breadth, the piece. . . . .	0	2	6
Cambric bordered handkerchiefs, the piece. . . . .	0	2	6
Converted into handkerchiefs liable to the duty, even though used, unless the quantity is trifling.			
Cards, playing, per dozen packs. . . . .	4	0	0
Amounts to a prohibition.			
Carriages, foreign, for £100 value. . . . .	10	0	0
All foreign carriages are liable to this duty, whether in use or not. Bri- tish-built carriages are duty free, un- less purchased abroad.			
Cameos, for £100 va- lue. . . . .	5	0	0
Cast of busts, statues, or figures, free.			
China or porcelain ware, plain, painted, gilt, or ornamented, for £100 value. . . . .	10	0	0
Cheese, the cwt. . . . .	0	5	0
Chocolate, and cocoa paste, the lb. . . . .	0	0	6
Cigars, per lb. . . . .	0	9	0
Duties are received upon less than 3lb., but any greater quantity requires a petition to the Board of Customs to be admitted.			
Clocks, for £100 value. . . . .	10	0	0
Prohibited, unless they have the maker's name on the face and on the frame of the works, and are complete in cases or stands.			
Cologne-water, each flask, 30 contg. not more than a gallon . . . . .	0	1	0
Confectionary of su- gar, bonbons, &c., the lb. . . . .	0	0	6
Coral, polished or un- polished, free.			
Cotton articles wholly or in part made up, for £100 value. . . . .	10	0	0
This duty attaches on all articles not being the wearing-apparel of passen- gers in use, and in trifling quantity.			

Crayons, for £100 va- lue. . . . .	10	0	0
Crystal, cut, or manu- factured, for £100 value. . . . .	10	0	0
Drawings. See <i>Prints</i> .			
Earthenware, for £100 value. . . . .	10	0	0
Embroidery and nee- dlework, for £100 value. . . . .	15	0	0
Reasonable quantities are delivered duty free; but any large quantity, whether worn or not, and all new worked caps, collars, tippets, pelerines, etc., pay duty.			
Enamel, free.			
Feathers, dressed, per £100. . . . .	10	0	0
Feathers, ostrich, dressed per lb. . . . .	1	10	0
Flower-roots, free.			
Flowers, artificial, silk, for £100 value. . . . .	25	0	0
Fossils and minerals, free.			
Frames of pictures, drawings, &c., for £100 value. . . . .	10	0	0
Garnets, free, but if cut, per lb. . . . .	0	15	0
Gauze, or crape. . . . .	0	14	0
Ginger, preserved, per lb. . . . .	0	0	6
Glass, painted, and glass manufactures for 100lb. 3s 6d to . . . . .	0	9	0
— See <i>Crystal</i> .			
Gloves, habit-gloves, the dozen. . . . .	0	3	6
— men's gloves, the dozen. . . . .	0	3	6
— women's long, ditto, . . . . .	0	4	6
Gloves for sale only imported in packages of 100 dozen pair; any quan- tity found in baggage, exceeding six dozen requires a petition to the Board of Customs; but quantities under six dozen are received at once.			
Hair manufactures, for £100 value. . . . .	10	0	0
Harp or lute-strings, silvered, for £100 value. . . . .	10	0	0

Hats, straw, Leghorn, &c., new, and not exceeding 22 inches diameter, each. . . . .	0	5	0	Paintings, on glass, for 100lb. . . . .	0	7	0
— exceeding 22 inches in diameter, each. . . . .	0	10	0	Paper hangings, painted or stained paper or flock-paper, per square yard. . . . .	0	0	2
Horses, mares, or geldings, free.				Other paper, per lb. . . . .	0	0	4½
Jewels, emeralds, rubies, and all other precious stones, set . . . . .	10	0	0	Perfumery, the £100 value. . . . .	10	0	0
— unset, free.				Pictures, each. . . . .	0	1	0
Lacquered or japaned ware, for £100 value. . . . .	10	0	0	— and farther, the square foot. . . . .	0	1	0
Lace of thread, for £100 value. . . . .	10	0	0	Pies, Perigord, game, and all sorts of French pies, for £100 value. . . . .	10	0	0
Lawns. See <i>Cambrics</i> .				Plate of gold or silver, £100 value. . . . .	10	0	0
Lay figures, free.				— battered, free.			
Liqueurs. See <i>Spirits</i> .				Plums, dried, per cwt. . . . .	1	7	6
Leather manufactures, for £100 value . . . . .	10	0	0	Precious stones, free.			
Linen, manufactures of linen, or mixed with cotton, or with wool, wholly or in part made up, for £100 value. . . . .	10	0	0	Prints and drawings, plain or coloured, each. . . . .	0	0	½
This duty applies to damask and other table-cloths, sheets and household linen of every sort, made up, whether worn or not.				— bound or sewed, the dozen. . . . .	0	0	1½
Maps or charts, free.				— forming, bonâ fide, part of a book, free.			
Marble in slabs, or otherwise manufactured, per cwt. . . . .	0	3	0	Drawings executed by travellers, for private use, are free, on satisfactory proof. The above duties are independent of the quality.			
Medals of gold or silver, free.				Sculpture (statues), same as Pictures.			
Minerals, free.				Seed, viz. garden seed, free.			
Mirrors. See <i>Glass</i> .				Shoes. See <i>Boots</i> .			
Mosaic work. See <i>Stone</i> .				Silk, viz., articles of manufactures of silk, velvet, gauze, crape, ribbons, &c., wholly or in part made up, for £100 value. . . . .	15	0	0
Models of cork or wood, free.				This duty applies only to articles brought by passengers for private use. Any articles of dress, etc., although for private use, not accompanying parties to whom they belong, are liable to the following duties :			
Mules, each. . . . .	0	2	6	Silk turbans, or caps, each. . . . .	0	3	6
Musical instruments or boxes, old or new, for £100 value . . . . .	10	0	0	— hats, or bonnets, each. . . . .	0	7	6
Needlework. See <i>Embroidery</i> .				— dresses, each. . . . .	1	10	0
Orange-flower water. . . . .	0	0	1				
Painters' colours manufactured, for £100 value. . . . .	10	0	0				



Or at the option of the officers of the customs, for £100 value. . . . . 15 0 0

Skins and furs, viz., any article manufactured of skins or furs, for £100 value. 10 0 0

Snuff, per lb. . . . . 0 6 0

With same restriction as for cigars.

Spa ware, for £100 value. . . . . 10 0 0

This ware is the same as Tunbridge ware.

Specimens of minerals, fossils, or ores, free.

Specimens of natural history, stuffed birds and animals, shells, and live animals, free.

Spirits, not sweetened, the gallon (not less than 20 gallons). . . . . 0 15 0

— sweetened, cordials, liqueurs, the gallon. . . . . 1 10 0

Spirits, remains of passengers' stores, unexpended on the voyage, are admitted when less than a pint; or half a pint of eau de Cologne, or other cordial water, or any medicated or perfumed spirits or liqueurs.

Steel or iron manufactures, armour, &c., for £100 value. . . . . 10 0 0

Stone, sculptured or mosaic work, per cwt. 0 3 0

Small mosaics liable to a duty of 20 per cent.

Succades, and all preserved sweetmeats, per lb. . . . . 0 0 6

Sulphur impressions, free.

Telescopes, free.

Tobacco unmanufactured, per lb. . . . . 0 3 0

— snuff, per lb. . . . . 0 6 0

— cigars. . . . . 0 9 0

Tobacco-pipes, of clay or porcelain, for £100 value. . . . . 10 0 0

— wood, meerschaum, &c., ditto. . . . . 10 0 0

Toys, for £100 value. 10 0 0  
Includes besides children's toys, a variety of trifling ornaments.

Truffles, the lb. . . . . 0 1 0

Turbans. See *Silk*.

Turnery, £100 value. 10 0 0

Vases, ancient, not stone or marble, free.

Velvets. See *Silks*.

Wares, goods, and merchandise, wholly or in part manufactured, usually imported by passengers, and not mentioned in this table, for £100 value. . . . . 10 0 0

This includes : bracelets, buckles, combs, chains for the neck, ear-rings, brooches, and other articles of jewelry, being new; articles of or-molu, household furniture, and other goods (not being wearing-apparel) whether old or new, etc.

Wares, goods, and merchandise, not wholly or in part manufactured, usually imported by travellers, and not in this table, for £100 value. . . . . 5 0 0

This applies to articles in the raw state, which have not undergone any process of manufacture. Under this head of duty, game, poultry, wild-fowl, etc., are also charged.

Watches of all sorts, for £100 value. . . . . 10 0 0

Watches and fowling-pieces, either new or old, and although forming part of passengers' baggage, must be entered, and charged with duty. But one pair of pistols, if old and used, brought by passengers, will be delivered duty free.

Water, mineral, free.

Wine of all sorts, the gallon. . . . . 0 5 6

Woollens, viz. manufactures of wool, (not goat's) or wool mixed with cotton, for £100 value. . . . . 10 0 0

Includes merinos and other sorts of cloth

**DUTIES ON ARTICLES IMPORTED FROM ENGLAND INTO FRANCE.**—Extracted from the government official tariff :—

Ten per cent. is added, and claimed, in addition to the duties specified. Plate and jewellery for the use of travellers, free, if not exceeding the weight of 5 hectogrammes. Parties going to reside in France, and wishing to take their furniture, linen, plate, &c., must apply to the Director-General, at Paris, sending a statement of the articles, and, if admitted, generally pay 15 per cent. on the value; if a piano forms part, the duty on it is considerably reduced. Various articles, lately absolutely prohibited, even when a part of passengers' baggage, are now admitted, and are charged with a duty of 30 to 33 per cent. The same favour is extended to portions, or whole pieces which have not or have scarcely been made up. In those cases, the condition and supposed intentions of such passengers as may have brought them are taken into consideration. According to the Customs regulations, every thing that is new, or not used, either made or not made up, must be declared before the examination of the baggage, under penalties of seizure and fine. But the officers generally tax those things not duly declared, or give them back for re-exportation.

The regulations as to passengers' baggage are much the same as on landing in England.

Beer, ale, or porter, 6 fr. (5s.) the hectolitre (about 100 bottles).	fourths of this returned if re-exported within 3 years. (The real value is never given.)
Books, foreign, in dead or living languages, 10 fr. (8s.) per 100 kils. (200lb.)	Cheese, 15 fr. (12s.) per 100 kils.
Books in French, printed abroad, 100 fr. (£4) per 100 kils.	Clocks, prohibited.
Boots and shoes, prohibited.	Cotton manufactures, ditto.
Boxes, Spa work, 200 fr. (£8) per 100 kilos. (200lb.)	Earthenware, common, 49 fr. per 100 kils.
— white wood, 31 fr. (£1 4s. 10d.) per 100 kil.	Embroidery, prohibited.
Bronze, manufactured, prohibited.	Engravings, lithographed prints, maps, charts, &c., 300 fr. per 100 kils.; or £6 per cwt.
Calicoes, prohibited.	Frames, (picture, &c.) 15 per cent.
Cards, prohibited.	Furniture of all sorts, 15 per cent.
Carpets are subject to high duties, 250 to 500 fr. per 100 kils. (£5 to £10 per cwt.) according to substance and quality. Some sorts are prohibited.	Glass, for domestic use, prohibited.
Carriages. One-third of the value of a carriage to be deposited on landing, and three-	Gloves, prohibited.
	Horses, 25 fr. (£1).
	— Colts, 15 fr. (12s.).
	Hardware, prohibited.
	Jewels, set in gold, 20 fr. (16s.) per heclog.
	— ditto in silver, 10 fr. (8s.) ditto.
	Lace, cotton or linen, 5 per cent.

Lace, silk, 15 per cent.	Silk goods, all silk, plain, 16 fr.
Lacquered ware, prohibited.	(12s. 10d.) per kil. (about 2lb.).
Leather manufactures, prohibited.	— figured, or brocaded, 19 fr.
Linen, for personal or household use, free, unless in large quantity; in such case a permit must be obtained from the Director of the Customs.	(15s. 2d.) per ditto.
Liquors (including factitious wines), 100 fr. to 150 fr. (£4 to £6) per hectolitre (100 bottles).	— ditto, with gold and silver, 31 fr. (£1 4s. 10d.) per ditto.
Musical instruments: flutes, 75 c. (6d.); violins, guitars, &c., 3 fr. (2s. 6d.); harps, 36 fr. (£1 8s. 10d.); pianos, square, 300 fr. (£12), grand, 400 fr. (£16); church organs, 400 fr. (£16).	— imitation, brocaded, prohibited.
Paper, white or ruled for music, 150 fr. (£6) per 100 kils.	— mixed with thread, 13 fr. (10s. 5d.) per ditto.
Pictures and drawings, 1 per cent, on value, and 15 per cent. on the frames.	— mixed with gold and silver, 17 fr. (13s. 7d.) per ditto.
Plate, new or used, in gold 10 fr. (8s.), or in silver, 3 fr. (2s. 4d.) per hectogramme, exclusive of 20 fr. for gold, or 1 fr. for silver, per hectog. stamp-duty. The whole of this duty is reimbursed if the plate is re-exported within three years.	Skins, prepared, prohibited.
Plated ware, prohibited.	Steam-engines, for machinery, 30 fr. (£1 4s.) per 100 kils.
Porcelain, common, of one colour, and without gold or ornaments, 164 fr. (£6 11s.) per 100 kils. (200lb.)	— for locomotives, 65 fr. (£2 12s.) per ditto.
— fine, 327 fr. (£13 1s.) per ditto.	— for ships, 45 fr. (£1 16s.) per ditto.
— with gold ornaments, prohibited.	Sticks and canes, from India, 60 fr. (£2 8s.) per 100 kil.
	— from other places, 80 fr. (£3 4s.) per ditto.
	Tea, from China, 1fr. 50c. (1s. 3d.) per kil.
	— from the Baltic and Black Sea, 2 fr. 50 c. (2s. 1d.) per ditto.
	— from other places, 5 fr. (4s.) per ditto.
	— from England, prohibited.
	Telescopes, 30 per cent.
	Toys, 80 fr. (£3 4s.) per 100 kils.
	Wine, ordinary, by sea, including port, 35 fr. (£1 8s.) per hectolitre, (about 100 bottles).
	— sherry, malaga, &c., 100 fr. (£4) per ditto.
	Woollens, prohibited.

## CHAPTER I.

### PHYSICAL STATISTICS.

**GEOGRAPHICAL SITUATION AND CLIMATE.**—Paris is situated in 48° 50' 13" north lat., and 2° 20' 15" east long. from Greenwich, or 20° 11' from the meridian of Ferro. The longest day is 16 hrs. 7 min., and the shortest 8 hrs. 10 min. The distance of Paris from the principal towns of Europe is .—

From.	Miles.	Leagues.	From.	Miles.	Leagues.
Amsterdam. . . . .	298	123	London. . . . .	254	105
Berlin. . . . .	593	245	Lyons. . . . .	288	119
Bordeaux. . . . .	356	147	Madrid. . . . .	775	320
Brussels. . . . .	189	78	Marseilles. . . . .	504	208
Calais. . . . .	162	67	Milan. . . . .	518	214
Constantinople. . . . .	1574	650	Munich . . . . .	460	190
Copenhagen. . . . .	659	272	Naples. . . . .	1148	474
Dresden. . . . .	630	260	Rome. . . . .	925	382
Dunkirk. . . . .	165	68	Stockholm . . . . .	1141	471
Frankfort. . . . .	339	140	St. Petersburg. . . . .	1405	580
Geneva. . . . .	315	130	Stuttgart. . . . .	358	148
Hamburg. . . . .	535	221	Venice. . . . .	593	245
Lisbon. . . . .	1104	456	Vienna. . . . .	678	280

The circumference of Paris is 23,755 mètres, or 25,978 yds; and its area contains 34,240,000 square mètres, or 40,950,640 square yards. Its meridian from north to south is 5,505 mètres, or 6,020 yds.; and the greatest perpendicular to its meridian from east to west is 7,807 mètres, or 8,533 yds. The maximum heat on an average of years is 34° Centigrade, though in 1802 it rose to 37°. The average maximum of cold is 9° below zero; but in 1795 it fell to 22°. The mean temperature is 13¼° above zero. The greatest height of the barometer is 28½ inches, the least 27 ¼ inches, and the mean 28 inches. The average quantity of rain per annum is 20¼ cubic inches per square inch. The prevailing winds are S.W. and N.E. The climate is variable, and the winters are sometimes severe; snow does not lie long, and fogs are not frequent; the general tendency of the climate is not unfavourable to health. The city lies in a vast plain, 60 mètres above the level of the sea, through which the Seine winds, and which comprises that series of geological formations to which the capital has given its name. The *Paris basin*, which has the great chalk formation for its lowest stratum exposed by natural denudations, comprises the following geological beds in an ascending order:—plastic clay; marine limestone (*calcaire grossier*, building-stone); siliceous limestone (fresh-water); gypsous strata alternating with marls, full of fossil remains and freshwater shells; sands; mill-stone beds; and gravel. Two of the strata of the general series are famous in commerce—one for furnishing the stone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made. (1) This plain, though not barren, is not remarkable for an exuberant fertility; the

(1) The details of the geological structure of that part of France in which Paris is situated have been fully described by the illustrious Cuvier, and by G. Cuvier and Brongniart, in their elaborate work on that subject.

manure, however, furnished by the capital supplies any natural deficiency of the soil, and the lighter species of grain, vegetables, fruit trees, and vines, flourish here in perfection. (1)

RIVERS.—The Seine, which traverses the capital from S.E. to N.W., rises in the forest of Chanceaux, 2 leagues from St. Seine, in the department of the Cote-d'Or. It receives, besides smaller streams, the waters of the Yonne, the Aube, and the Marne, before it enters Paris; and beyond it after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The direct distance from its source to its mouth is 70 leagues; and the length of its course in the interior of Paris is about 2 leagues. Its breadth at the Pont d'Austerlitz is about 166 mètres, at the Pont Neuf 263 mètres, and at the Pont d'Iéna 136 mètres. The mean velocity of the water is 20 inches in a second. There is a great difference in the level of the water in summer and winter: in the former season it is very low, and often fordable; during the latter it rises high, and flows with much impetuosity. When the river rises more than 6 mètres above its bed, parts of the town and adjacent country are liable to be inundated.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône by the canal de Bourgogne; and with the Somme and the Scheldt by the canal of St. Quentin. The Seine, which receives a considerable accession to its waters by the junction of the Marne at Charenton, is navigable for flat-bottomed barges of large burthen and of peculiar form as far as Paris, and even above. The navigation is impeded when the waters are unusually low or high, or when the thermometer falls to 10° below zero, at which temperature the river is frozen. In its course through Paris the Seine now forms two islands. The *Ile St. Louis*, about 1,800 feet long, has been built on since the time of Louis XIII. The other, the original seat of Paris, is still called the *Ile de la Cité*; it formerly terminated at the rue de Harlay, but was

(1) The last official returns of the area, cultivation, &c., of the department of the Seine are as follows:—area, 24 square leagues. Arable land, 29,295 hectares, or 72,558 acres; meadow land, 1,543 hectares, or 3,841 acres; vineyards, 2,784 hectares, or 4,876 acres; woods, 1,354 hectares, or 3,344 acres; waste lands, 249 hectares, or 615 acres; forest land, 2,293 hectares, or 5,663 acres; roads and public ways, 2,649 hectares, or 6,543 acres (their length is 246,331 mètres, or 150 miles); houses, 47,804; mills, 77; manufactories, 450; proprietors, 67,918. The cost of keeping the roads of the department in repair amounts yearly to about 350,000 fr.



enlarged under Henry IV., by annexing to it two small islands.

The little stream of the Bièvre, or the *Gobelins*, as it is sometimes called, rises between Bourriers and Guyencourt, near Versailles, and, after a course of about 8 leagues, falls into the Seine above the *Jardin des Plantes*; it is not navigable, nor is its water wholesome to drink. Several mills are worked by it, and it is excellent for dyeing and tanning; it also serves as city drain, and has lately had its bed lined with masonry. (1)

CANALS.—The canals on the north of Paris are all branches of one and the same undertaking for bringing the waters of the river Ourcq to the capital. Proposals to this effect were made in 1799, but the authorisation of Government was not granted till 1802. The works were carried on till 1814, when they were suspended; in 1818 the municipality of Paris were empowered to borrow 7,000,000 fr. for their completion, and they were soon so far advanced as to be useful for the purposes intended. Since 1830 they have been completely finished. The objects for which this canal has been opened are to convey to a spacious basin water for the supply of the inhabitants and manufactories of the capital, and the fountains which embellish it; and to form on the north of the city a canal composed of two navigable branches, the one extending from the Seine at St. Denis to the basin, and the other from the basin to the Seine at the Arsenal. The various branches or ramifications of this canal are known by the names of the *Canal de l'Ourcq*, *Bassin de la Villette*, *Canal St. Martin*, *Gare de l'Arsenal*, and *Canal St. Denis*.

The Canal de l'Ourcq receives the water of the Ourcq beyond the mill of Mareuil, about 10 leagues from Paris, and, after collecting divers streams, falls into the Bassin de la Villette. The water furnished by this canal upon an average of the whole year is 13,500 superficial inches, yielding 260,820 cubic mètres every 24 hours, for the purposes of the navigation, and the lockage on the two canals St. Denis and St. Martin, and also for the supply to the public fountains, markets, and the houses of the capital. The declivity is 92 feet 9 inches; and the water falls at the rate of 1 foot in a minute. Its total length is 24 leagues; between Mareuil and Lizy its breadth is 31 feet; but from the latter place to the Bassin de la Villette it is only 11 feet wide. Its cost was 25,000,000 fr.

The Bassin de la Villette, situated outside the Barrière de Pantin, begun in 1806, and finished in 1809, forms a parallelogram of 740 yards by 77, and receives the waters of the Canal

(1) A sum of 800,000 fr. was voted in 1849 by the municipal council of Paris to improve its course.

de l'Oureq at the northern extremity. Its axis is the same as that of an elegant rotunda, which forms barracks for gendarmes; its banks are planted with 4 rows of trees, and it supplies water to the Aqueduc de Ceinture and the Canal St. Martin.

The *Canal St. Martin* is 3,467 yards in length, by 21 feet in width, and communicates between the eastern angle of the basin and the Gare de l'Arsenal. The sides are skirted with towing-paths and trees. It passes between the boulevard and the Hospital St. Louis, and falls into the *gare* in the Place de la Bastille. It cost more than 14,200,000 fr.

The *Gare de l'Arsenal*, in part formed of the moat of the Bastille, is 651 yards in length, by 64 in breadth. It can receive upwards of 80 barges, leaving the middle clear for a passage. A bridge has been erected towards the river, over the locks where the waters of the *gare* fall into the Seine.

The *Canal St. Denis* begins near St. Denis, where the small river Rouillon empties itself into the Seine, and terminates at the Canal de l'Oureq in a small semicircular sheet of water, 900 yards beyond the Bassin de la Villette. After bounding the town on the Paris side, it extends in a straight line to the Canal de l'Oureq. Its length is 7,333 yards, and in its course are 12 locks and 2 bridges. It cost eight millions.

AQUEDUCTS.—*Aqueduc d'Arcueil*. The Romans erected an aqueduct over a valley, south of Paris, for the conveyance of water to the Palais des Thermes, from Rongis, at 4 leagues distance. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct at Arcueil, which village probably owes its name to that circumstance. After Marie de Medicis built the Palace of the Luxembourg, the increase of population in that quarter rendered a greater supply of water necessary. A project formed by Henry IV. of re-establishing the Roman aqueduct, to convey the waters of Rongis to Paris, was therefore renewed. On the 17th of July, 1613, Louis XIII. and the queen regent, his mother, laid the first stone of the aqueduct, which was built after the designs of Desbrosses, and finished in 1624. This magnificent aqueduct extends across the valley of Arcueil upon 25 arches, 72 feet in height. Its total length, from Arcueil to the reservoir near the Observatory, is 18,200 yards. Nine arches are open for the passage of the river, but it generally flows through two in the centre. Within the aqueduct on each side is a parapet which forms a walk. This aqueduct was repaired in 1777; and it is now again undergoing a thorough repair. It supplies 36,000 hogsheads daily, which are distributed to 16 fountains, besides those of the Luxembourg, Garden of Plants, and several hospitals. Strangér

are readily admitted to see the interior by applying to the keeper at Arcueil.

The *Aqueduc de Ceinture* extends from the western angle of the Bassin de la Villette as far as Monceaux, bounding Paris on the north. Its length is 10,300 yards. The first of its 5 branches supplies the Château d'Eau, Boulevard St. Martin, the Place des Vosges, and the Marché des Innocents; the second, the faubourgs Montmartre and Poissonnière, with the Palais National; the third, the Chaussée d'Antin, the quartier des Capucines, and the Marché St. Honoré; the fourth, the Champs Elysées, the Tuileries, the fountains of the Place de la Concorde, the Invalides, and the Ecole Militaire. (1)

*Aqueduc de Belleville*.—A considerable quantity of water is supplied to Paris from a hill abounding in springs, situated at a short distance to the north, on which the suburb of Belleville is built. The aqueduct by which it is conveyed is the most ancient in the vicinity, having been built under Philip Augustus. It was repaired in 1457, and again in 1602 by order of Henry IV. The first reservoir is situated upon the most elevated point of the village of Belleville. It consists of a substantial building, 50 feet in circumference, but not lofty, on account of the height of the hill and the depth of the springs, and is covered with a dome, surmounted by an open lantern. Two staircases lead to the bottom of the reservoir and the entrance of the aqueduct. In the centre is a basin emptying itself into the aqueduct. At the Barrière de Menilmontant is another reservoir, whence the water is distributed to the adjoining parts of Paris. Its daily supply is 432 hogsheads.

*Aqueduc de St. Gervais or de Romainville*.—By this aqueduct the water from the heights of Romainville, Bruyères, and Menilmontant flows into a reservoir in the village of Pré St. Gervais, whence it is conveyed to Paris by pipes. The date of its erection is unknown, but it existed in the time of St. Louis. It was repaired at the same time with the aqueduct of Belleville, by order of Henry IV. The reservoir was rebuilt in the time of Louis XIV. Supply, 648 hogsheads daily.

Pipes are also laid across the plain of St. Denis from the Seine, for the supply of Batignolles and Montmartre with water.

FOUNTAINS.—From the nature of the soil on which Paris is built, consisting of rocky strata to an immense depth, the town is almost without springs, and therefore derives the water consumed by its inhabitants either from the Seine or from distant sources brought by means of aqueducts. Hence the necessity of erecting fountains in different parts of the town.

(1) It was commenced in 1806, and completed in 1810.

At the beginning of the 15th century there were only 12 public fountains, and under Francis I. there were not more than 16, supplying only 1 inch of water; though the population at that time amounted to 300,000 inhabitants. Under Henry IV. and Louis XIII. 14 new fountains were made, but the supply was still inadequate. Under Louis XIV. and Louis XV., when the population was 600,000, the pumps at the Pont Neuf and the Pont Notre Dame were the principal sources of supply of water to the various fountains, and furnished from 60 to 100 inches daily. (1) The establishment of the *Pompe à feu* at Chaillot, and of that at Gros Caillou, brought some remedy by supplying 320 additional inches. The Canal de l'Oureq completed the supply of the capital. Still the convenience of a fountain to each house does not commonly exist, although the practice of laying down pipes from the main conduits to each residence is now becoming frequent. The purchase of water is an ordinary article of domestic expense. The municipality are devoting large sums every year to increasing the supply of this principal necessary of health and life, and new fountains or pipes are being opened almost every day. The public fountains form very ornamental objects in the streets of Paris. Descriptions of all that are worthy of remark will be found under the head of each arrondissement. The total length of water-pipes laid down is 212,700 mètres, or 132 miles. (2) The bornes-fontaines or water-plugs are turned on daily, for 3 hours to purify the streets. They yield an aggregate of 962 inches of water. The City distributes water to 120 public fountains, 1,799 bornes-fontaines, and to 4,288 houses.

**RESERVOIRS.**—There are six great reservoirs in Paris, for receiving and distributing water from the Bassin de la Villette, and the Artesian well at Grenelle. They are situated: 9, rue Racine; 83, rue Vaugirard; 16, rue de la Vieille Estrapade; in rue Cassini, near the Observatory; adjoining the Strasbourg railway-station, and at the Barrière de Monceaux. There are also reservoirs at Montmartre, Belleville, and Passy. A million of francs has been devoted by the City to increase its supply by the construction of a vast reservoir, containing 1,000,000 cubic mètres of water, near Buc (Seine et Oise).

(1) The water that will pass through an inch conduit (un ponce de fontainier) in 24 hours, is 19 cubic mètres, or 19,000 litres.

(2) The sum received by the City of Paris for water thus supplied is rather more than a million. It charges 90 c. per cubic mètre. It is calculated that 4 millions are annually paid by the inhabitants of Paris for water to carriers, whose charge is about 5 fr. per cubic mètre. From official accounts, the quantity of water used daily is 103,500 mètres.



**BRIDGES.**—The bridges at Paris have little ascent, owing to the elevation of the quays above the river. There are 24 bridges over the Seine, of which 7 are suspension bridges, 3 of iron and stone, 1 of wood, and the rest of stone. For descriptions of them see the Arrondissements.

**QUAYS.**—The banks of the Seine are skirted with spacious quays, forming two lines of road. The most ancient, the Quai des Augustins, dates from 1312, and the Quai de la Mégisserie, from 1369. Under Louis XIII. and XIV. some progress was made in the construction of quays in the Ile de la Cité, and Ile St. Louis. Napoleon directed his attention to the construction and repair of quays, and his plans have been completed. The banks of the Seine now display a line of quays unequalled by any city in Europe. Their total length is nearly 11 miles. They form large terraces, on which a roadway runs, with a trottoir generally on each side, and most of them are planted with trees, lighted with gas and furnished at intervals with benches. Next to the boulevards and public gardens, they afford the most agreeable promenades of Paris, and are calculated to prevent the lower parts of the capital from being occasionally overflowed. *Abreuvoirs*, or watering-places for horses, are visible in many parts.

The **PORTS** or wharfs, along the sides of the river, are places where goods may be landed and sold as in bond, there being always officers of the customs to examine the nature and quantity of the cargoes discharged. Of these the principal are the *Port de la Rapée*, for wine and fire-wood; *aux Tuiles*, for tiles, bricks, slates, &c.; *St. Nicolas*, for merchandise from Rouen; *d'Orsay*, for wine, stone, &c.; *des Invalides* and *Austerlitz*, for fire-wood. There is also a port on the Canal St. Martin along the boulevard Contrescarpe. The traffic on the river is very considerable, and is effected by large boats called *coches d'eau*, by barges, and steamers.—There are depots for fire-wood along the river and on the outskirts of the town. The wood is brought down the river either in rafts or barges; the latter bring the best. Charcoal is sold on board boats that lie off the Pont des Arts, Ile de la Cité, and Ile St. Louis, as well as along the Canal de l'Oureq, a market being established in the rue des Récollets. (See p. 273.)

From the departments above Paris, about 12,000 boats arrive annually, with fruit, hay, corn, flour, tiles, bricks, wine, flax, paving-stones, &c.; besides about 5,000 floats of timber, fire-wood, and charcoal. Havre and Rouen send yearly about 600 boats with glass, cider, wine, brandy, salt, foreign corn, &c.

**STREETS AND HOUSES, &c.**—It has been calculated that there are more than 45,000 houses and 13,000 shops in Paris



of all descriptions. The streets are 1,688 in number; avenues and alleys, 32; boulevards, 21; places, 105; carrefours, 33; courts and *cités*, 37; passages, 170; alleys not thoroughfares, 131; bridges on the Seine and the Canal St. Martin, 35; quays, 39; ports, 13. The total area of the public highways has been estimated at about 3,600,000 square mètres, and their length at 425,000 mètres, or 106 leagues. The total length of foot pavement, or *trottoirs*, is at present 160 kilomètres, or 40 leagues. (1) The streets have all been formed, more or less, upon the model of those which existed in the older parts of the town long before coaches were invented, or carts and waggons ever traversed the city; and few improvements were made till within the last 50 or 60 years. The municipality of Paris have, since 1830, devoted their attention to the widening and embellishing of their roadways; the quantity of ground that must be ceded to the City by private persons, in order to carry out the plans of improvement lately decided on, will amount to 1,120,862 mètres, valued at 136,000,000 fr. (2) No rubbish is allowed to be thrown into the streets except at night or early in the morning; and every proprietor is bound to sweep his half of the road, in front of his walls, every morning, and in the summer to water it. The sweeping the streets of Paris costs the City 1,500,000 fr. a-year; the contractors clear 500,000 fr. by the sale of the rubbish, which, after having rotted in pits, is sold at the rate of 3 and 5 fr. per cubic metre, and produces about 3,500,000 fr.!

(1) Streets were first paved under Philip Augustus. The following table shows the increase of pavements since 1280.

Years.	Length.	Surface.	Cost.
1280	35,000 m.	178,000 sq. m.	1 fr. per sq. m.
1638	160,000	848,000	4
1700	270,000	1,672,000	5
1800	350,000	2,500,000	7
1820	380,000	2,755,000	8
1849	500,000	3,360,000	10

The cost of repairing the streets is about 1,980,000 fr. a-year. The watering of the streets costs 114,000 fr.

(2) During the last 52 years, the city of Paris has spent 118 millions of francs in the widening of streets, including the new rue de Rivoli. This gigantic undertaking, which was commenced in 1851, has already made many narrow and infected streets of old Paris disappear, and opens a direct communication between the Tuileries and the Hôtel de Ville, or rather the Place de la Bastille, since it merges into the rue St. Antoine. The precious relic called the *Tour de St. Jacques de la Boucherie* will form the centre of a new square flanked by the rue de Rivoli, and planted with trees.

The stone used for forming the pavements of the streets and squares of the metropolis, as well as of many of the high-roads of France, is a compact and exceedingly hard sandstone, highly crystallized, found on the outskirts of the *Paris Basin*. The footways are partly made with the lavas and basalts of Volvic, in Auvergne, and partly with a mixture of asphaltum and gravel, which, being poured in a hot fluid state on a level plastered surface, hardens immediately, and will endure great wear and tear. The cost of lava flagging is about 13 fr. per square mètre; that of bitumen flagging is 8 fr. per square mètre, but it is little used in the streets. The wood pavement has been tried in Paris, but has not been successful. (1)

It was not till 1728 that the useful plan was adopted of placing the names of streets in a conspicuous situation; and the names then given to them remained unchanged till the revolution of 1789. Previous to the former period, most of the streets had changed their denominations several times, to perpetuate the name of some distinguished individual, or the occurrence of some extraordinary event. The names of the streets are now painted on slabs of lava, affixed to the corner houses, with white letters on a blue ground; all the colours being fixed by fire and quite indestructible. Great regularity is observed in the numbering of houses. In the streets parallel to the Seine the numbers follow the course of the river; in those perpendicular to it or nearly so, the lowest number begins at the extremity nearest the Seine. In either case the even numbers are to the right, and the odd ones to the left of the visitor following the course of the river, or turning away from it. (2)

Until Louis XVI., Paris was lighted during only nine months of the year, and then only in the absence of moonlight. That monarch decreed its continuance during the whole year. Formerly it was lighted by lamps suspended from ropes hung across the street, which, though aided by reflectors, and kept well cleaned,

(1) The streets of Paris are classified according to their circulation, in streets of great, mean, and small circulation. The former are entirely repaved in the course of 8 years; the second class within 20 and the latter within a period of 35 years. The number of paving-stones laid down in Paris is estimated at 60 millions, and about two millions are renewed yearly. Their cost is on an average 470 fr. per thousand, and that of laying them down from 10 to 12 fr. per square mètre. At present, however, the metalling of streets like roads meets with great favour; this system has already been followed on the Boulevards, a considerable portion of the quays, the rue de Rivoli, and the streets bordering on the Palais de Justice.

(2) All the numbers were renewed in 1850. This operation cost the city upwards of 100,000 fr.

served for little else than to make darkness visible. Gas has, however, long been introduced into the shops and public buildings, and almost all the streets are thus lighted. (1)

PRIVATE EDIFICES.—It would be difficult to determine what style of architecture prevails throughout Paris, since it varies according to the antiquity of the different quarters. Most of the fine Gothic palaces which once adorned the city have been sacrificed to modern improvements; the pure Italian style is rarely met with except in buildings of late construction. The oldest parts of Paris, in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the royal and noble mansions of the middle ages are the *Hôtels de Sens*, and *de Cluny*, both of which will give an interesting and perfect idea of the domestic architecture of that period. For the times of Henry IV., the *Hôtels de Lamoignon*, *de Sully*, and *de Carnavalet*, may be quoted as fine specimens of the Italian taste which then prevailed throughout France. Under Louis XIV., the magnificence of the court, and the increased extravagance of the nobility, led to the erection of many of the finest amongst the old hotels of the faubourg St. Germain. The other residences of that quarter date from Louis XV., or the early years of his unfortunate successor. A check was given to all progress in architecture by the revolution of 1789, till the accession of the Emperor, who contributed by his example to the revival of the taste for elegant mansions. But the principal improvements in building have been effected during the reign of Louis Philippe; and in most of the edifices of that period the connoisseur will meet with some tasteful application of the Italian or Gothic styles. The new streets in the neighbourhood of the Bourse, the Boulevards, the Champs Elysées, &c., abound with instances of the kind, several of which we shall notice more particularly in their proper places. (2)

PALACES. (3)—The kings of France changed the place of

(1) The lighting of Paris is effected by 1,595 oil, and 12,239 gas lamps, at a cost of 1,872,000 fr. a-year. During 6 months of the year, the whole of these lamps are lighted every night, and during the other 6 months, a certain number of them for part of the night. There is but one contractor for the oil lamps; the gas is furnished by six different companies.

(2) In 1850 the number of houses insured amounted to upwards of 23,000, or nearly two-thirds of Paris, for the sum of 2,500,000,000 fr.

(3) For the description of all the edifices mentioned in this chapter, see *Index*.

their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, and on the entry of the Franks, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country. While the Normans were pursuing their ravages along the banks of the Seine, the king of France kept within the walls of his palace in the *Ile*. Of these two early residences of the monarchs of the country hardly any thing remains to indicate their size or magnificence. Of the first a Hall of Baths alone exists; but of the second, the *Souricières* of the *Palais de Justice*, and, still more, the *Sainte Chapelle*, may give an idea of the splendour that prevailed in its construction. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre* became successively the residences of the sovereign. The two latter have entirely disappeared; the former, though greatly mutilated, still retains some of its feudal terrors as well as magnificence. The present Louvre in its external appearance is superior in some respects even to Versailles; and is one of the finest buildings on this side of the Alps. The central part of the *Tuileries* comes next in order of antiquity; and then the eastern part of the Long Gallery that connects this palace with that of the Louvre. The Palace of the Tuileries is exceedingly imposing, from the extent of its façade, notwithstanding the irregularity of its outline. In historical associations it rivals, while in scenes of slaughter and mournful recollections it surpasses, the great monument of the age of Louis XIV., Versailles. The palace of the *Luxembourg*, is the best specimen extant of the reign of Louis XIII. Next to this comes the *Palais Royal*, which has replaced an edifice of nearly the same date as the Luxembourg; and the late *Palais Bourbon*, now appropriated to the use of the Legislative Body. Both edifices have a strong claim upon the attention of the stranger, having been long the respective residences of the families of Orleans and Condé. To close the list of Parisian palaces, the *Palais de l'Élysée National* must not be omitted, since the interest it derives from history is now enhanced by the circumstance of its being the official residence of the President of the Republic. If to this list of palaces be added that of the châteaux in the neighbourhood of Paris, belonging to the State, as they existed previously to the revolution of 1789, such as *Versailles*, *Les Trianons*, *St. Germain*, *Compiègne*, *Fontainebleau*, *Meudon*, and *St. Cloud*, the magnificence of the ancient court of France will in some degree be understood.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now re-



maining in Paris. Of the *Early Pointed* style Notre Dame is the great type; and, both from its size and numerous historical recollections, the cathedral church takes the lead of all others. There are hardly any specimens of the early *Flamboyant* style remaining. *St. Séverin* and *St. Germain l'Auxerrois* belong to its middle period (1400—1500); *St. Gervais* and *St. Merri*, with the still remaining tower of *St. Jacques de la Boucherie*, to its latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect illustration in *St. Eustache*, and a curious one in *St. Etienne du Mont*. Of the churches built in the *Italian* or *Palladian* style, the earliest is *St. Paul et St. Louis*, which is one of the most beautiful edifices of the reign of Louis XIII. The age of Louis XIV. has its ecclesiastical architecture represented by the church and dome of the *Val de Grâce*, and by the churches and dome of the *Invalides*, the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of *St. Sulpice* is the only large specimen of the style of sacred architecture which prevailed under Louis XV. The *Panthéon*, which has now resumed its old name of Church of *St. Geneviève*, may be quoted as a favourable example of the skill of French architects under Louis XVI. This edifice by its associations points rather to the times of the first republic. The era of the empire produced the designs for the *Madeleine*; the honour of finishing that splendid classic pile belongs to Louis Philippe. As to the accessory decorations of churches, the splendid paintings of the dome of the *Invalides*, the pictures and altars of *Notre Dame* and *St. Etienne du Mont*, with the pictures of *Ste. Marguerite* and *St. Nicolas des Champs*, are particularly worthy of notice. The interiors of the *Madeleine* and *Notre Dame de Lorette* are the best specimens of the decorative taste of the present day.

The churches of *St. Roch*, *St. Eustache*, and *Notre Dame de Lorette* are celebrated for their music, and on high festivals are much crowded. *Notre Dame*, *St. Sulpice*, and *St. Etienne du Mont*, are also much frequented. All the Catholic places of worship in Paris are open from an early hour in the morning till 5 or 6 in the evening of every day; on Sundays and festivals, persons using chairs pay for them at the rate of 2 sous a-chair.

**PUBLIC BUILDINGS.**—The *Hotels of the Ministers* are in general splendid residences, and contain all the offices, &c., connected with the functions of each ministerial department. The Hotel of the Minister of Finance is the largest, and is situated the nearest to the Tuileries; the others are in the Faubourg *St. Germain*, or in the *Place Vendôme*, and that of Foreign Affairs on the *Quay d'Orsay*. Soldiers mount guard at each.



Of the *residences of the Foreign Ministers*, the largest and most sumptuous is that of the British Ambassador.

The finest of the municipal buildings of Paris is the *Hôtel de Ville*, where the Prefect of the department resides, and the several offices dependent upon him are located, councils held, and public meetings for various purposes summoned. It is the centre of the municipal jurisdiction of the department, in the same way as the *Prefecture of Police* combines the offices connected with the civic branch of the public force.

The *Palais de Justice* unites within its precincts the supreme civil jurisdiction of the State, the *Cour de Cassation*, the *Cour d'Appel*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipale*. The *Tribunal of Commerce* is placed at the Exchange. The despatch of public business is greatly facilitated by this concentration of the legal business of the district and of the country. The chambers of the Parisian barristers are not generally in the vicinity of the courts, and legal societies, as the Temple, &c., in London, do not exist in Paris; formerly, however, in the days of the ancient *parlements* of France before the revolution of 1789, the body was less scattered, the hotel of the Palais de Justice, the Ile St. Louis, and the quartier du Marais, being considered the legal quarters. Even now some of the barristers and judges reside in the vicinity of the Palais de Justice, but still there is no assigned place of abode for them as a professional body. The courts are in general commodious, though unequal to accommodate the numerous auditories which sometimes throng to them.

As to the other public offices, such as the Mint, or *Hôtel des Monnaies*, the Record-office, or *Hôtel des Archives*, the *National Printing-office*, &c., they are in general well adapted to their intended purposes, but, not being central, cause much inconvenience. Most of the principal bankers are established in the vicinity of the Exchange, the most remarkable of the commercial buildings.

The edifices connected with literature and science are mostly on the southern side of the river, situated within, or grouped around, the limits of the ancient University. The *Observatory* is almost at the extreme point of Paris, to the south; and in the immediate vicinity of the Pantheon are the buildings of the old University, now occupied by the *École Polytechnique*, and some of the National Lyceums. The *Sorbonne* is a little lower down, between the rues St. Jacques and La Harpe, in the neighbourhood of the *École de Médecine*, with its dependencies. The University formerly presented an extended front to the river; now the *corps d'élite* of science and literature, united in the *Institut*, holds its meetings on the spot where the an-

cient *Collège des Quatre Nations* stood. (1) Of the scholastic establishments one of the most prominent on many accounts is the *Sorbonne*; the edifices of the other colleges are interesting more from the recollections associated with them than from what they actually are. The great establishment of the *Jardin des Plantes* lies to the east of the Pantheon, in a less frequented quarter of the town, and boasts some of the completest museums of Natural History in Europe. Almost the only great literary establishment on the northern side of the river is the *Bibliothèque Nationale*, rue Richelieu. The buildings in which this invaluable and immense collection is kept are by no means worthy of it; and, owing to the immense increase of books it has received, the classification of the treasures it contains is far from satisfactory. These literary edifices, and the relics of the once powerful University of Paris, with its 30 colleges, most of which are still traceable, are all of high interest to the antiquary.

There are buildings in Paris, that are purely ornamental, such as the triumphal columns and arches; their description is given in ample detail. We may here point out the *Arc de Triomphe de l'Étoile*, and the *Column of the Place Vendôme*, as at once the most prominent and interesting.

The charitable buildings of Paris are, on account of their monastic origin, remarkable for their solidity and size. The *Hôtel Dieu* possesses no architectural beauty; the hospital of the *Salpêtrière* is the most remarkable for its construction as well as for its extent; and with these may be classed the *Hôpital St. Louis*, a picturesque edifice of the time of Henry IV. After these should be named *Bicêtre*, which, though not within the walls of the town, is yet so essentially an institution of Paris, that it may be called one of the Parisian hospitals. These edifices are maintained, by public as well as private funds, in a manner worthy of the nation to which they belong.

The two great charitable institutions, among several others, intended for the service of the army, are not less interesting for the edifices in which they are seated, than for their wide and lasting utility. The military hospital of the *Val de Grâce* is placed in what was once the most richly-adorned convent of Paris; and the *Hôtel des Invalides*, scarcely within the class of hospitals, is a splendid and colossal pile of building.

Next to the military hospitals rank the *casernes*, or barracks, some of which are entitled to attention for their size and magnificence. They are about 40 in number (including the buildings erected for other purposes, but now appropriated as

(1) The eastern pavilion of this building occupies the site of the celebrated *Tour de Nesle*.

soldiers' lodgings); most of them were erected about the year 1780, by order of Marshal Biron; they meet the eye of the stranger constantly in his walks through Paris. The principal is a monument of the time of Louis XV., the *École Militaire*, in the Champ de Mars, which is one of the most admired buildings of that reign. Since June 1848, a great number of temporary barracks have been erected in several parts of the city.

As a class of public edifices at Paris distinct from all others, we may mention the *Barrières*. (1) When the great circular wall was commenced, Calonne, that prodigal Minister, charged M. Ledoux with the construction of ornamental edifices for the collectors of the revenue at the barriers, in order that the entrance into Paris might impress strangers with an idea of its magnificence. Calonne was dismissed in 1786, and in September of the same year the works were suspended. On 1st May, 1791, the entrance-duties were abolished, in consequence of which the barriers became useless. Under the Directory, about the year V., a small duty was levied, and the barriers were repaired. The product of this duty being given to the hospitals, it took the name of *octroi de bienfaisance*. During Napoleon's reign the walls were finished, and the duty at the barriers considerably augmented. In 1817, the enclosure on the south was prolonged, in order to include the Abattoir d'Ivry, the Hôpital de la Salpêtrière, and two suburbs. The total extent of the inclosure is 25,978 yards, and comprises 56 gates or barriers. At the eastern and western extremities of the barriers, boats called *pataches* are stationed upon the river to collect the duties upon the goods entering the capital by water. We would recommend the traveller to make a tour of the barriers. Of those most entitled to notice we shall give a brief description. The *Barrière de Neuilly* consists of two pavilions and a handsome iron railing, beyond which rises the triumphal arch de l'Étoile.—The *Barrière du Trône*, or *de Vincennes*, has two pavilions, and two columns seventy feet in height.—The *Barrière St. Martin* presents the form of a temple, and is upon the same axis as the basin de la Villette. This edifice has been transformed into barracks for gendarmes, and two small pavilions built for the officers of the *octroi* duties.—The *Bar-*

(1) The outer boulevards with the wall of enclosure were commenced in 1783, but not completed till 1814. The farmers-general, under the pretence of preventing smuggling, but in reality to increase the *octroi* duties, prevailed on the minister Calonne to execute these works, notwithstanding the great opposition made to it by the inhabitant's of Paris at the time, and which gave rise to the following jeu de mots :

Le mur murant Paris rend Paris murmurant.

*rière de Fontainebleau* consists of two symmetrical buildings ornamented with a Doric entablature.—The *Barrière de la Gare* is a pretty square building, with a belvedere on the summit.—The *Barrière de Reuilly* is a rotunda of brick, surrounded by a peristyle of 24 columns supporting arcades.—The *Barrière de Chartres* is in the form of a circular temple, with a portico of columns.—The *Barrière de Passy* is richly decorated with sculpture; to the right and left of the building is an iron railing divided by pedestals, supporting colossal figures personifying Brittany and Normandy.—The *Barrière de l'École Militaire* consists of two buildings, with a porch between.

PLACES.—Every open space at the junction of streets, &c., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Place de la Concorde, du Carrousel, Vendôme, des Victoires, des Vosges, &c.*

THE BOULEVARDS.—Under Louis XIV. Paris ceased to be a fortified city. (1) By a decree of that monarch the walls and towers, which had fallen into decay, were pulled down, and the ditches filled up. In 1670, the fortifications in the north were demolished, and the road, which took the name of *Boulevard* (bulwark or rampart), was planted with trees from the rue St. Antoine to the rue St. Martin. In the following year the Porte St. Denis was demolished, the triumphal arch, which bears the same name, was erected, and the boulevard was continued from the rue St. Martin to the rue St. Honoré. The northern boulevards being finished in 1704, similar works were ordered to be executed on the south; they, however, proceeded very slowly, and were not finished till 1761. Under the Empire, the boulevard on the northern bank of the Seine was prolonged from the rue St. Antoine to the river.

The boulevards which, since the formation of a similar road outside the barriers, have been distinguished by the name of *Boulevard intérieur*, form two grand divisions, called the *Boulevard du Nord* and the *Boulevard du Midi*. The former is 5,067 yards in length, and is subdivided into 12 parts, bearing, from east to west, the following names: the Boulevards Bourdon, Beaumarchais, des Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine. The *Boulevard du Midi* is 16,100 yards in length, and is divided into 7 parts, as follows: the Boulevards de l'Hôpital, des Gobelins, de la Glacière, St.

(1) In 1841, while forming a water-course for the rue Rambuteau, the workmen reached the old wall, built under Philip Augustus, in 1190. It was found to run exactly as traced in the old plans of the city.



Jacques, d'Enfer, du Mont Parnasse, and des Invalides. These spacious roads are planted with four rows of trees, forming a carriage-road with a double walk on each side. (1) The *Boulevard extérieur*, which was not finished till 1814, is planted with trees, and divided into several parts, bearing different denominations. The northern boulevards are the pride and glory of Paris. Once its *bulwark*, they are now become its ornament. Their spacious extent, the dazzling beauty, the luxury of the shops, the restaurants, the cafés, on or near them; the lofty houses, some of them of the most ornate architecture (2); the crowds of well-dressed persons who frequent them; the glancing of lights among the trees; the sounds of music; the incessant roll of carriages, about 20,000 of which circulate daily throughout the town; all this forms a medley of sights and sounds not a little perplexing, though anything but unpleasing, to the eye and ear of the visitor who perambulates them for the first time on a fine evening. The Boulevard des Italiens is the most fashionable part. Here in fine weather loungers of both sexes seat themselves, and thus pass a great part of the day. Nothing can exceed the gaiety of this spot till midnight. The chairs are hired for two sous each. The people prefer the Boulevard du Temple, where puppet-shows, pantomimes, rope-dancing, &c., are always ready to amuse them; and on Sunday evenings this spot resembles a fair. (3) The boulevards to the south offer a striking contrast to this lively picture. On their sides, at considerable distances, are some elegant houses and gardens *à l'anglaise*, but no crowds, no noise; the air is pure and salubrious, and those who like a solitary shady walk will here be gratified. The exterior boulevards are the same as the southern ones; except that they are studded with *guinguettes*, where the lower orders of Paris resort to dance, and to drink wine duty free. Those on the south-east and north-west are the most agreeable.

**PASSAGES.**—These are a grand resort of all the loungers of the town. The most remarkable are: the Passages *des Panoramas*, *Jouffroy*, *Verdeau*, *Vivienne*, *Colbert*, *Choiseul*, *Delorme*, *du Saumon*, *Véro-Dodat*, &c. The shops in them, though small, are let at a very high rent.

**BAZAARS.**—There are five of these establishments of some

(1) The item of planting costs the City of Paris 30,000 fr. a-year.

(2) Attention is called to the gorgeous building, corner of the rue Laffitte, named *Maison Dorée*, and to that at the corner of the rue de la Chaussée d'Antin.

(3) The whole extent of the boulevards from the Madeleine to the Bastille was unpaved in 1850, and macadamized, or rather metalled.



note now existing in Paris, on the northern boulevards. The best of them is the *Bazar Bonne-Nouvelle*.

MARKETS, &c.—The first market-house in Paris was situated in the Cité, near the street still called rue du Marché Palu. A market, called Marché de l'Apport, was afterwards held near the extremity of the rue St. Denis, till Louis VI. transferred it to a piece of ground near the cemetery des Innocents, named Champeaux, or Petits Champs. Philip Augustus established two other markets near the same spot, and they took the name of halles. Each class of dealers and every neighbouring town had its particular halle. Francis I. caused all the halles to be rebuilt, with pillars of stone opening into dark galleries, obstructed with irregular stalls. The inconvenience of these places began to be felt in the last century, and market-houses, for all sorts of provisions, have since been constructed in every part of Paris.—The following is a list of the principal markets, halles, &c.: (1) — *Marché des Innocents*, for fruit, vegetables, &c., to which are attached the following markets and halles. *Marché au Beurre; au Fromage; aux OEufs; au Poisson; au Pain; aux Pommes de terre; aux Oignons; des Herboristes; Halle aux Draps; aux Cuirs*. General markets. *Marché des Blancs Manteaux; Beauveau; de la Madeleine; du Roule; des Carmes; St. Honoré; St. Joseph; Ste. Catherine; St. Germain; St. Martin; St. Laurent*. Meat-market, *Marché des Prouvaires*. Poultry-market, *Marché des Augustins*. Oysters, *Halle aux Huîtres*. Flower-markets, *Marché du Quai aux Fleurs, du Boulevard St. Martin, de la Madeleine, and St. Sulpice*. Rags and Old Clothes-markets, *Marché du Temple, de St. Jacques de la Boucherie, and Beauveau*. To these may be added the *Halle au Blé, Halle aux Vins, and Halle aux Veaux*, as well as the *Marché aux Chevaux, aux Chiens, and the Marché aux Fourrages*. The dealers in the market-places amount to nearly 9,000. (2)

BATHS, &c.—The use of baths was introduced into Gaul by the Romans, and spread rapidly among the inhabitants, parti-

(1) A *halle* signifies a place where goods of any kind are sold wholesale; a *marché* is where commodities are purchased retail. There are 22 of the former, and 23 of the latter.

(2) The annual consumption of potatoes in Paris is nearly 6,500,000 lb. The daily consumption of peas (in the season) is estimated at 52,837 gallons. More than 20 cart-loads of water-cresses are brought to Paris daily. The kitchen gardens in the environs of Paris produce 50 millions of francs annually, and afford a livelihood to upwards of 50,000 persons. There are also about 200 flower-gardens in and about Paris. On particular days there are exposed for sale in the different markets of the capital 30,000 pots of flowers, valued at 45,000 fr. In winter, when several

cularly at Paris. In the middle ages public baths, called *étuves*, were so common in Paris, that six streets or alleys derive their names from them. These establishments long maintained their reputation, and their proprietors, called *barbiers-étuvistes*, formed a corporate body. Under Louis XIII. and Louis XIV. they became places of debauchery, to which cause may be attributed their decline. At present there are 125 bathing-establishments in Paris, which afford every kind of accommodation at a low charge, and furnish on an average 2,116,300 baths per annum to the public. They are formed of ranges of small rooms, furnished with every necessary appendage. Mineral, and vapour baths are also numerous in Paris. The *bains ambulants*, or portable baths, are a great accommodation to the public. For a list of the principal establishments, see *Directory*. The establishment of *Lavoirs*, or washing-places for the working-classes, has lately been encouraged by the City by a reduction of the water-rates in their favour. *Écoles de Natation*, or swimming-schools, and baths of every kind, are to be found every summer in floating establishments on the Seine, covered in with canvas, and fitted up with galleries, bathing-rooms, plunging-bridges, &c. Net or wood-work is placed at the bottom, which can be raised to the surface on occasion. Men are always in attendance to give instructions in swimming, and ropes and poles are in readiness either to aid pupils or prevent accidents. Their price generally is 12 sous, but there are some for the lower order of people, at 4 sous. There are also schools for females, which are well attended.

CEMETERIES.—At a period more remote than the seventh century, the Parisians buried their dead in the Roman fashion, without the city walls, along the sides of the high roads. By degrees the priests granted permission for interments to take place in churches and the ground contiguous. The increase of the population gradually extending the bounds of the city, the cemeteries became inclosed within the walls. At length, in 1790, the National Assembly passed a law prohibiting interments within churches, and enjoining all towns and villages to discontinue the use of their old burial-places, and form others at a distance. During the reign of Terror, men were buried without any ceremony or memorial to mark the spot where they lay. In 1800, 1804, and 1811, various decrees were issued for the regulation and improvement of the cemeteries, and at the latter period they were constituted nearly as at present.

The cemeteries of Paris are three in number, viz., the *Cimetière*—great balls occur on the same night, the sale of flowers is sometimes 20,000 fr., and on certain days, preceding some great festivals, the sale amounts to 50,000 fr.

*tière du Père Lachaise*, for the eastern part of the metropolis ; *de Montmartre*, for the northern ; and *de Mont Parnasse*, for the southern. There is besides at Mont Parnasse a cemetery appropriated to the use of hospitals, and also to the interment of criminals. They are laid out in a picturesque style ; the monuments are often in good taste, and many of the inscriptions interesting. On Sundays and on All Souls' Day, whole families of the Parisians visit the graves of their relatives, and the cemeteries are crowded. Any person or company may be entrusted with the erection and repair of the tombs, &c. The interments take place with or without religious ceremonies, as the friends of the deceased please. The tariffs will be found at each cemetery, where full information on all particulars may be obtained. (1)

ABATTOIRS (SLAUGHTER-HOUSES).—Previous to the formation of these establishments for the slaughter of cattle, butchers were accustomed to drive oxen and sheep through the

(1) There were formerly three kinds of graves in the cemeteries, namely : common graves (*fosses communes*), graves conceded for a certain period, and perpetual graves. The latter are no longer allowed, as they threatened to encumber in a very short time the whole space allotted for burials. The ground is now hired for a certain period, subject to renewal. By this plan the inconvenience above alluded to is obviated, as it is highly probable that after a certain lapse of time families will become averse to incurring the expense of renewing leases for the graves of relatives already forgotten amidst the cares of the living. Up to seven years of age 1 mètre is sufficient for a grave ; above that 2 mètres must be purchased. Two bodies cannot be buried in the same ground except the extent be 2 mètres, and that there be a vault constructed in it. Ground for temporary graves is hired for 5 years or more, at the end of which they may be re-opened, unless the term be renewed. In the *fosses communes*, 4½ feet deep, the poor are gratuitously buried, in coffins placed close to but not upon each other. They are re-opened at the end of 5 years, that term being sufficient for the decomposition of bodies in this clayey soil. The expenses of funerals were regulated by an ordonnance of June 25, 1832, and the monopoly of burials granted to a company under the title of *Entreprise des Pompes Funèbres*, but at the expiration of the grant in Jan. 1852, the tariff was modified. Funerals are distinguished into 9 classes ; the lowest costing 18 fr. 75 c., including the religious ceremonies, and the 1st class 2829 fr. 50 c. This last is only an estimated sum, for no exact maximum can be set down, as there are no legal limits to funeral pomp. The central office of the *Entreprise des Pompes Funèbres* is at 53, rue de Miromesnil. There are besides branches at all the Mairies, where all inquiries respecting forms, expenses, &c., will be answered. In cases of English persons dying in Paris, application should be made to clerks of any of the places of English worship, who will generally undertake the management of the funeral.

streets, to the great danger of the inhabitants. Besides, these animals contributed in a great degree to render the streets of the capital more dirty, while the private slaughter-houses impregnated the atmosphere with noxious effluvia. To remove these nuisances Napoleon in 1809 decreed the construction of five public abattoirs at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments three are to the north of the city; viz. the Abattoirs du Roule, de Montmartre, and de Popincourt; and two to the south, viz. those of Villejuif and of Grenelle. The five abattoirs being finished in 1818, at an expense of 16,518,000 fr., they were opened by order of the police, and the use of private slaughter-houses prohibited. Houses for melting the tallow and drying the skins are attached to each of these establishments, and are placed at the disposal of persons called *fondeurs* (melters), who must not be tallow-chandlers. The abattoirs of Popincourt and Montmartre have each 64 slaughter-houses; that of Grenelle 48, and the two others 32 each. Strangers should visit one of these establishments; they must apply for a guide at the porter's lodge, to whom a small fee is given. (1) Besides these abattoirs there are others, appropriated exclusively to the use of the pork-butchers, at the Barrière des Fourneaux, and La Chapelle.

COMMON SEWERS, &c.—The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, &c. The ditches round the city-walls served as sewers, and some parts of them, now arched over, are still devoted to that purpose. About the year 1370, the *grand égout* from Menilmontant to Chaillot and several smaller ones were formed. The outlets of these sewers becoming gradually choked up, and not being covered, they became insufferable nuisances, and often generated contagious diseases by their exhalations. The evil had become so great in 1671, that it was determined that several of the sewers should be

(1) Butchers pay no duty here upon the animals slaughtered, it being included in the octroi-duty paid on entering the abattoirs. This duty amounts to 12 1-3 centimes per kilogramme of meat. There are upwards of 500 butchers at Paris, who each find security for 3000 francs. The country butchers are allowed to bring meat to the markets of Paris on payment of a duty of 11 1-5 c. per kil. The cattle bought at Poissy or Sceaux is obliged to follow a fixed route to Paris. The fees to the drivers are 10 c. per sheep, 70 c. per ox, and 1 fr. per calf. The driver is responsible for the death of the animals under his care. The slaughter-men at the abattoirs receive from 1 fr. to 1fr. 50 c. for each animal, besides the entrails, brains, and blood.



vaulted, and at the same time was formed the égout de l'Hôtel des Invalides. In 1734 the lower part of the égout Montmartre was arched over; in 1740, the grand égout was covered in; and in 1754, three new sewers were built. Those which surround the Palais National, open when that edifice was built, empty themselves into that of the Place du Carrousel. Ever since 1829 great additions have been annually made to the sewers of Paris. The sewers at present form a length of 135,900 mètres, constructed at an expense of 25 millions of francs, including 5900 mètres *extra-muros*. Most of them are cleaned twice a-week. The number of scavengers employed daily in this service is 90, and 45,000 mètres are cleaned every day, at the cost of about 1 fr. a mètre per year.

The gutters, formerly in the middle of the streets, are now mostly placed by the sides of the *trottoirs*, and a general system of large and well-arched drains is to be found under nearly every street. Closely connected with the drainage of the town, is the system adopted for removing the ordure of each individual house. For this purpose an ingenious method has lately been put into practice. (See *Fifth Arrondissement*.)

## CHAPTER II.

### SOCIAL STATISTICS.

POPULATION OF PARIS.—In 1474 the population of Paris amounted to 150,000 souls; in 1710 it had increased to 490,000, in 1798 to 640,000; in 1802 (war) to 672,000; in 1808 it had fallen to 581,000; but in 1817 (peace) it had risen to 713,966; in 1827 to 890,431; in 1836 to 909,126; in 1851, (last census) to 1,053,262. The whole department of the Seine contains 1,431,065 souls, and, including strangers from the departments and foreigners, the number amounts to about 1,500,000. The total number of births in the capital for 1850, according to the last official documents published, was 29,628; still-born children, 2,350; deaths, 25,126; marriages, 10,297. Of the births, 15,022 were males, and 14,606 females; 6,063 took place in hospitals, and 9,707 were illegitimate, of which 1,766 were recognised by their parents. Of the deaths, 12,616 were males, and 12,510 females; 15,144 died at their homes, 8,442 in civil hospitals, 1,106 in military hospitals, 122 in prisons, and 309 were deposited at the Morgue. In the department the number of births in 1849 was 40,362; deaths, (cholera) 60,284; marriages, 11,865. The last return of the population of the twelve arrondissements was as follows: 1st arron-



dissement, 112,740; 2d, 114,616; 3d, 65,359; 4th, 45,895; 5th, 97,208; 6th, 104,540; 7th, 69,735; 8th, 114,271; 9th, 50,198; 10th, 113,875; 11th, 69,581; 12th, 95,243. (1)

Seeaux has 135,011, and St. Denis 233,792.

Of the population of Paris nearly one-half are working people, the rest being occupied in some trade or profession, or living upon their income. There are about 80,000 servants, and 70,000 paupers. Nearly 15,000 patients are always in the hospitals, and about four times that number pass through them in the course of the year. The numbers of foundling children supported by the state, and of old and infirm persons incapable of work, are about 20,000 in all. The population of the prisons, though it varies, is generally nearly 5,000.

It has been remarked that families constantly residing in Paris soon become extinct. The effects of this mortality are observed to be more active upon males than females.

REVENUE, TAXES, &c.—Paris generally comprises the city with its *faubourgs* or suburbs, now an integral part of it, and the *banlieue*, or precincts and environs, comprising 37 communes, fast merging into one body with the city. The receipts of the city of Paris for the year ending March 31st, 1851 (last return) were 61,930,707 fr.; the expenditure was 52,217,325 fr., leaving a surplus of 9,713,382 fr. In 1849

(1) The total population of France in 1801 was 27,349,000; in 1820 it was 30,451,187; in 1831, 32,560,934; in 1841, 34,240,178; in 1846, 35,400,486; and in 1851 (last census) 35,781,628. The increase in fifty years has been 8,432,821. The following is the statement for 1849 :

Births. . . . .	Legitimate. . .	Boys. . .	475,728	925,423
		Girls. . .	449,695	
	Illegitimate. . .	Boys. . .	35,953	70,043
		Girls. . .	34,090	
	Total	Boys. . .	511,681	995,466
		Girls. . .	483,785	
Marriages . . . . .				278,644
Deaths. . . . .	Males . . . . .		492,279	982,008
	Females. . . . .		489,729	
Increase of Males . . . . .			19,402	13,458
Diminution of Females. . . . .			5,944	

If the relation of births and deaths to the whole population be considered as nearly stationary, 33.1 will give the number of years which form the mean duration of life. Before the revolution of 1789, the statistical tables then published assigned only 28.75 years as the average duration of life, and this increase of 3 years is to be attributed to the introduction of vaccination, and to increased comforts among the lower classes. Much other curious information upon this subject is to be found in the "Annuaire du bureau des Longitudes."

there was a deficit of about 100,000 fr., owing to the disorder produced in the financial condition of the capital by the events of 1848. (1) For 1852 the contribution foncière is estimated at 8,082,838 fr.; the contribution personnelle et mobilière at 3,744,180 fr.; and the contribution des portes et fenêtres at 2,597,220 fr. Since the commencement of 1851, the *contribution personnelle* has been regulated as follows: persons renting lodgings of less than 200 fr. a-year pay none; from that sum to 400 fr., 2 ½ per cent. on the amount of the rent; and whatever is above that sum is taxed at the rate of 9 per cent. Thus a person paying 1000 fr. is charged with a contribution of 64 fr. The revenues of the 37 communes of the banlieue amount to more than 1,200,000 fr. The richest of them are the Batignolles, with a revenue of 155,832 fr.; Belleville, 140,000 fr.; Neuilly, 115,000 fr.; and St. Denis, 108,200 fr.

**TARIFF OF THE OCTROI AND ENTRANCE DUTIES.**—*Per hectolitre*: Wine in wood, 18 fr. 50 c.; do. in bottles, 26 fr.; vinegar, verjuice, &c., in wood or bottles, 10 fr. 50 c.; pure alcohol in wood, brandy and spirits in bottles, liqueurs, fruit in brandy, and scented spirits in wood or bottles, 75 fr.; perry and cider, 8 fr.; beer brought to Paris, 4 fr.; do. brewed in Paris, 3 fr.; (2) olive oil, 40 fr.; other oils, 22 fr.; charcoal, 50 c. per hectol.; coals, 30 c.; oats, 60 c.—*Per kilogramme*: butcher's meat brought into Paris, 11 1-5 c.; (3) ditto from the abattoirs, 9 2-5 c.; (4) sausages, hams, &c., 22 c.; calves' heads, feet, tripe, &c., 8 c.; pork ditto, 4 c.; dry

(1) Among the items of receipts we find:—Octroi Duties, 37,238,289 fr.; Market Duties, 2,963,420 fr.; Public Weights and Measures, 155,160 fr.; Hydraulic Establishments, 1,088,546 fr.; Caisse de Poissy, 32,077 fr.; Abattoirs, 1,081,362 fr.; Entrepôts, 443,675 fr.; Rents of Standings on Public Ways, 490,220 fr.; Dues on Burials, 399,270 fr.; Grants of Land in Cemeteries, 672,179 fr.; Scavengering Dues, 365,740 fr.

Among the items of expenditure are:—Expenses of Collection, Salaries, &c., 4,623,245 fr.; Primary Instruction, 1,224,710 fr.; Public Worship, 81,117 fr.; National Guard and Military Service, 998,582 fr.; Hospices and Charitable Establishments, 7,121,985 fr.; Expenses of the Prefecture of Police, 7,829,090 fr.; Libraries, Museums, Promenades, 226,778 fr.; Establishments of Public Instruction, 122,925 fr.; Public Fêtes, 228,359 fr.; New Public Works, 12,207,910 fr.; Interest of Debt of the City, 7,154,900 fr.; Repairs of Public Buildings, 3,670,660 fr.

(2) Beer was drunk for the first time in Paris in 1428.

(3) In 1793, the octroi duty on oxen was 15 fr. a-head; cows, 7 fr. 50 c.; calves, 3 fr.; sheep, 50 c. In 1815 these duties had risen to 23 fr. 10 c., 13 fr. 20 c., 5 fr. 56 c., and 1 fr. 32 c.

(4) The difference is owing to the *droits d'abatage*, or tax for killing in the slaughter-houses of Paris, which is 1 4-5 c. per kilog.

cheese, 10 c.; salt, 5 c.; white wax, wax and spermaceti candles, 10 c.; bees' wax and rough spermaceti, 20 c.; tallow and tallow candles, 3 fr. per 100 kilos.—*Per stère* : firewood, 2 fr. 65 c.; white wood, 1 fr. 95 c.; faggots, 1 fr.; timber, 8 to 10 fr. per stère, according to the quality and form.—*Per hundred trusses of 5 kilog. each* : dry hay, 5 fr.; straw, 2 fr.—*Per hundred* : laths (per 100 bundles), 10 fr.

Detailed instructions are annexed to the tariff, by which it is regulated, and abuses are prevented. Every driver of vehicles, containing articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. The officers have power to make any examination necessary to ascertain the truth of his declaration. Any article introduced without having been declared, or upon a false declaration, is liable to be seized. The officers cannot use the probing-iron in their examination of boxes, packages, &c., declared to contain goods that may suffer damage. All carriages for transport are subject to examination. No individual, whatever be his dignity or functions, is exempt, on his entering the barrier in his carriage, from inspection or the duties. Octroi offices are also established at the abattoirs for cattle; at the railway-stations, and on the ports of the Seine. The navigation of the Seine produces a net income of 1,000,000 fr.

The produce of the Octroi duties amounted, in 1846, to 33,988,181 fr.; the expenses of collecting amounting to 2,034,000 fr. In 1848, owing to revolutionary disasters, it was only 9,974,324 fr. But in 1849 it rose again to 32,925,611 fr. The walls of Paris have a circuit of 23,755 mètres (about 15 miles), and 943 persons of various grades are employed in the Octroi service. (1)

From a very elaborate enquiry set on foot by the Chamber of Commerce of Paris in 1851, it appears that the number of

(1) The produce of the Indirect taxes for all France amounted in 1847 to 820,643,000 fr.; in 1848 to 676,790,000 fr.; in 1849 to 701,713,000 fr., in 1850 to 738,242,000 fr., and in 1851 to 737,843,000 fr. Among the items of 1851 we find: Registration and Mortgage dues, 193,528,000 fr.; Stamps, 41,273,000 fr.; Customs, Navigation, &c., 89,717,000 fr.; Salt-duty, 21,688,000 fr.; Foreign sugars, 15,920,000 fr.; French Colonial do., 20,322,000 fr.; Home-grown ditto, 32,504,000 fr.; Potable liquors, 102,393,000 fr.; Letters, and Duty on sending money, 40,651,000 fr. The receipts on this item were 49,500,000 fr. in 1847 and 1848, before the uniform postage system was adopted. Tobacco Monopoly, 126,592,000 fr. (The net produce of this item has been 2,138,000,000 fr. from 1811 to 1815.)

trades in this city is 325, carried on by 65,000 masters, 205,000 workmen, and 112,800 women, besides 16,600 boys and 7,700 girls. Men's salaries vary from 3 to 5 fr. generally per day, only 8 per cent receiving more, and 14 per cent earning under 3 fr. Women's salaries average from 60 centimes to 3 fr. per day. Apprentices generally have board and lodging, sometimes their washing, and in a few cases a trifling salary. The chief trades are: those relating to dress, which produce annually about 241 millions of francs; those of food and nourishment, 227 millions; architectural trades, 145 millions; furniture of every kind, 137 millions; bronze trades 20 millions; basket-making, and minor trades, 20 millions; hats 16 millions and gloves 14 millions. (1) Of the manufactures within the walls of Paris, or its immediate vicinity, three belong to the government, viz., one, the *Gobelins*, for tapestry and carpets; one for snuff and tobacco; and the third for porcelain. The first of these does not sell its produce; but the second furnishes nearly a fifth of the snuff and tobacco consumed in the country, the sale of which amounts to 126,000,000 fr. The third, at Sevres, is rather a laboratory for useful experiments in the manufacture of porcelain than a source of profit; its sales, though very great, barely cover the expenses. There are 999 manufactures of haberdashery; the shawl trade counts 752 looms; the number of *maisons de modes* is 879; of ready-made clothes' shops 225; stays-makers' 653; hatters', 644; cabinet-makers' 1,915; carvers, 222; upholsterers, 519; manufacturers of paper hangings, 141; looking-glasses 120; bronze and gilt work, 450. The number of exhibitors at the National Exhibition of 1849 was 4,494. (2)

(1) The average yearly amount, calculated on the last sixteen years, of the exports from Paris, is 116,022,200 fr. The number of tradesmen's licences annually issued in Paris is upwards of 65,000, producing 11 millions a-year. The following was the amount of the imports and exports in France from 1848 to 1851:

<i>Movements of imports and exports</i>	<i>Excess of exports over</i>
<i>during 1848, 1849, 1850, and 1851.</i>	<i>imports for each year.</i>

	IMPORTS.	EXPORTS.	
1848.	474,259,758	689,994,719	215,734,966
1849.	724,118,975	937,949,502	213,830,617
1850.	790,666,634	1,038,122,198	277,455,564
1851.	1,157,000,000	1,629,000,000	472,000,000

(2) The following were the numbers of rewards granted during the eleven exhibitions which have taken place in France:—In 1798, 23; 1801, 80; 1802, 254; 1806, 610; 1819, 869; 1823, 1,091; 1827, 1,254; 1834, 1,785; 1839, 2,305; 1844, 3,253; 1849, 1,671. The next exhibition will take place in 1854. At the great London Exhibition, France obtained 1,050 prizes; England, 2,365; other countries, 1,771.—Total, 5,186.



The trade of Paris is distributed among the different arrondissements as follows:—The 1st Arrondissement produces to the amount of 102 millions; 2d, 177 millions; 3d, employs 32,000 workmen, producing 127 millions; 4th, 21,000 workmen, 72 millions; 5th, 51,000 workmen, 169 millions; 6th, 68,000 workmen, 235 millions; 7th, 41,000 workmen, 153 millions; 8th, 50,000 workmen, 132 millions. This arrondissement is the great place for furniture, paper-hanging, carpenters' work, and breweries. 9th, 15,000 workmen, 55 millions; 10th, 10,000 workmen, 68 millions; 11th, 19,000 workmen, 63 millions; 12th, which is the great rendezvous for tanners, chiffonniers, and brewers, 70,000 workmen, producing 100 millions. In Paris, the cotton-spinners are paid the worst and work the hardest; since they receive only from 1 to 2 fr. per diem, and work for 12 hours. The rag-collectors, or *chiffonniers*, realize from 1 fr. 50 c. to 2 fr. a-day. Young women in shops receive their food, washing, and lodging, and are paid from 200 to 400 fr. per annum. The ordinary expense of a journeyman is from 20 to 30 sous daily for food, and from 5 to 6 fr. per month for lodging. A great part of the Paris workmen do no work on Monday or on Sunday afternoon. Their condition has been observed to improve nearly in the same proportion as Savings' Banks have increased.

CONSUMPTION.—The following is a statement of the consumption of Paris for 1850. (1)

Wine, 1,164,345 hectolitres; spirits, 55,652 hect.; cider, 16,329 hect.; beer, 96,239 hect.; vinegar, 18,467 hect.; fine oil, 5,811 hect.; butchers' meat of all kinds, 57,512,743 kilogrammes; pork, 9,386,654 kilos; hams, sausages, 1,204,857 kilos; pies, prepared meats, 60,115 kilos; sea-fish, 6,238,536 francs; fresh-water fish, 676,602 fr.; oysters, 1,723,691 fr.; poultry and game, 12,094,776 fr.; butter, 11,018,722 fr.; eggs, 5,479,742 fr.; cheese, 1,323,772 kilos; bread, 164,000,000 kilos; grapes, 4,909,275 kilos; apples, 363,228 baskets; pears, 103,000 baskets; onions, 23,725 cart loads; cabbages, 29,930 carts; carrots, 11,680 carts; turnips, 10,220 carts; artichokes, 9,855 carts; peas, French beans, haricots, beans, 349,000 sacs; mushrooms, 2,525,000 small baskets; chesnuts, 3,000 hect.; walnuts, 4,500 sacs; hay, 6,912,532 bundles; straw, 10,416,703 bundles; oats, 886,214 hect.

The ordinary consumption of Paris in grain and flour, sold at the Halle au Blé, is estimated at 2,000 sacks, each weighing

(1) The cost of the consumption of Paris is estimated at 350,000,000 fr. Wine enters this amount for 49,000,000 fr.; milk, 12,000,000 fr.; groceries, 78,000,000 fr.; salt, 2,000,000 fr.; bread, 38,000,000 fr.; meat and pork, 40,000,000 fr.; vegetables, 15,000,000 fr. Paris contains 601 bakers, 500 butchers, 1720 restaurants, and 3182 wine and liquor dealers.



159 kilogrammes, daily. The price of bread is fixed, twice a-month, by the authorities; it varies with the price of flour, but may be averaged at 3 sous a-pound for best quality; in the winter of 1846-1847 it was as dear as 6  $\frac{1}{4}$  sous.

The greatest number of oxen for the Paris markets are brought from the departments of Calvados, Maine-et-Loire, Eure, Manche, Orne, Vendée, and Haute-Vienne; their price varies from 300 to 500 fr. a-head. Cows come from the districts of Maine, Normandy, Beauce, and Brie; their value is from 190 to 350 fr. Calves come from Auvergne and Normandy, but are bought up by the dealers of Pontoise, and there fattened for the capital; their average value is from 75 to 100 fr. Sheep are sent in the greatest numbers from the Seine-et-Oise, Indre, Marne, Orne, and Germany; they sell from 25 to 30 fr. each. The capital employed in the purchase of cattle for Paris last year was upwards of 47,000,000 fr.

The annual sale of tobacco in Paris is estimated at 708,793 kilogrammes; hard wood (*bois dur*), about 500,000 stères; white wood (*bois blanc*), 120,000 stères; charcoal, 2,660,000 hectolitres; and coal, 2,500,000 hectolitres.

## CHAPTER III.

### HISTORICAL NOTICE OF PARIS.

THE origin of Paris and of its founders is involved in great obscurity. According to historians worthy of credit, a wandering tribe obtained permission of the Senones, at a remote period, to settle upon the banks of the Seine, near their territory. Upon the island now called *la Cité* they built huts, which served as a natural fortress to protect their property from the neighbouring tribes. To their stronghold they gave the name of Lutetia, (1) to themselves that of *Parisii*. (2)

Upon the conquest of Gaul by Julius Cæsar, he found the Parisii one of the 64 tribes of the Gallic confederation, whose chief town was Lutetia. Two bridges established communications with the opposite banks of the Seine, which were covered with extensive marshes or gloomy forests, and the inhabitants, who were remarkably fierce, supported themselves chiefly by hunting and fishing. Under the dominion of the Romans, this tribe remained in the same state of insignificance as before; their progress in civilisation was slow, and even

(1) *Lutetia*, from *loutou-hesi*, dwelling of the waters. *Sequana*, Seine, from *seach*, devious, and *an*, water, river; from *avainn*.

(2) *Parisii*—probably from the Celtic *bar* or *par*, a frontier.

the worship of the Roman gods with difficulty superseded the human sacrifices of the Druids. From some antiquarian remains dug up from beneath the choir of the Cathedral of Notre Dame, and which are now deposited in the remaining vault of the Palais des Thermes, we may infer that so late as the reign of Tiberius Cæsar the gods of the Romans and those of the Gauls were still jointly worshipped ; and some bas-reliefs discovered at the above mentioned spot lead to the conclusion that temples were erected there to Jupiter and Mercury. In the year 54 B. C., Cæsar convoked at Lutetia an assembly of the nations of Gaul. In the general rebellion of the Gallie nations, the following year, Lutetia was burnt by the Gauls to prevent its falling into the hands of the Romans ; but it subsequently came into their power with the rest of Gaul. The Roman laws and a municipal government were gradually introduced, and the city was called *Lutetia Parisiorum*, after the name of the tribe which founded it.

During the next three centuries the place is hardly noticed, except by geographers ; nor does it appear to have been of any importance until the later period of the Roman dominion. The emperor Julian, between A.D. 358 and A.D. 360, remodelled the government of Gaul, gave stability to the Roman laws, and equalized the privileges of the various towns. Lutetia changed its name to *Parisii*, obtained political franchises, and the dignity of a *city*. The trade of Paris was in the hands of a trading company, called *Nautæ Parisiaci*, which existed long after the fall of the Romans. For upwards of 500 years of Roman domination, Paris was the residence of a prefect. The banks of the river were covered with buildings. A palace was erected in the Cité for municipal purposes, and another on the south bank of the Seine, remains of which may still be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near where the Place St. Michel now stands ; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place de la Concorde and the Palais National ; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Several of the emperors resided here whilst their armies were repelling the barbarians of the north. Constantine and Constantius visited the capital of the Gauls ; Julian passed three winters in it ; Valentinian issued several laws here, which are published in his code ; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis the Areopagite, who suffered martyrdom at Montmartre. We

are ignorant where the first Christians held their assemblies ; but as early as the reign of Valentinian I. a chapel dedicated to St. Stephen was erected on the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In 406, Gaul suffered greatly from the incursions of hordes of barbarians from the north. In 445, the Sicambri, of the league of the Franks, crossing the Rhine, made themselves masters of the cities situated on its banks, and, marching thence to Paris, stormed it. The Roman government, however, still lingered on in Gaul, in the last stage of existence, when Childeric, king of Tournay, having died in 481, his son *Clodovech*, or Clovis, formed a league with a few other princes, and, in 486 marched against the Roman general Siagrius, whom he completely routed ; and, extending his conquests by degrees, he made himself master of Paris, in 494 or 496. Here he married Clotilde, embraced Christianity, and built a church, which he dedicated to St. Peter and St. Paul, but which shortly after was placed under the invocation of Ste. Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built the abbey of St. Germain des Prés and the church of St. Germain l'Auxerrois. The walls built by Clovis subsisted till the time of Louis VI., who, to defend himself from the attacks of his feudal lords, determined on protecting the faubourgs on the north and south by a wall.

Under the kings of the Merovingian dynasty, which lasted 256 years, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay. Few of the princes of the second or Carolingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors, but, under his feeble successors, Paris became the private patrimony of hereditary counts. In 845 the Normans, attracted by the riches of the churches and convents, made a descent upon Paris ; they sacked and burned it in 857, and again besieged it in 885. After appealing in vain to Charles le Chauve for succour, the Parisians, by their own efforts, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign he began the palace which now bears the name of Palais de Justice. The inhabitants commenced buildings in all directions ; and so great was the increase of the city that it was divided into four quarters, from whence came the term *quartier*, to express a

division of Paris. At that period, however, the city could not have been very large, as ten men sufficed to collect the taxes. The duties of the northern gate, which was situated at the extremity of the rue St. Martin, produced, under Louis le Gros, only 12 fr. a-year (600 fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert. Bishop Maurice de Sully began the foundations of Notre Dame, the first stone of which was laid in 1163, by Pope Alexander III.; and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third dynasty, many privileges were conferred upon the Parisians. A royal prévôt was appointed to administer justice in the king's name, and a prévôt des marchands to watch over the municipal interest. The schools of Paris became celebrated, and in the 14th century colleges were founded.

The reign of Philip Augustus is remarkable for the edifices with which Paris was embellished. He built several churches, and the tower of the Louvre; he caused some of the streets to be paved, and obliged the inhabitants to fortify the city with a wall and turrets. This enclosure began on the right bank, a little above the Pont des Arts, and, proceeding northward as far as the rue Grenier St. Lazare, terminated on the Quai des Ormes: on the left bank it commenced near the present site of the Palais de l'Institut, and, after running southward to the rue des Fossés St. Jacques, took an easterly direction, and terminated at the Quai de la Tournelle. The river was barred by a heavy chain fastened to piles, and supported by boats. Paris then formed three divisions—la Cité, in the centre; la Ville, on the North; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quarter still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A corps of municipal troops was formed, and a night patrol organised. An hospital for the blind, a school of surgery, and a body of notaries were instituted. Philippe le Hardi improved the streets and highways; and Philippe le Bel established several courts of justice. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. Marcel was however slain by his own partisans, and the Dauphin quelled the revolt.

Under Charles V., the faubourgs being much extended and in danger from the incursions of the English, new ditches and



walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built, and the Louvre repaired and enlarged. Paris was then divided into 16 quarters, and contained 1084 acres of ground. Charles V. was succeeded in 1380 by Charles VI., who became insane in 1392, and died in 1422. During this disastrous reign, the revenues of the state were squandered in the struggle between the dukes of Orleans and Bourgogne; the factions of the *Bourguignons* and *Armagnacs* distracted the country, and the English occupied Paris in 1421. The Pont St. Michel was built in 1384, and the Pont Notre Dame in 1414. Under Charles VII. the English were driven from Paris, in 1436; and the Greek language was taught for the first time in the University of Paris, which contained 25,000 students. Under him and succeeding monarchs it was desolated by famine, the plague, and by wolves, to such a degree, that in 1466 the malefactors of all countries were invited to Paris as a sanctuary, with a view of repeopling the capital. Notwithstanding the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the walls was 1100 acres. In 1470 printing was introduced, and the post-office established. Francis I. gave to Paris a new aspect. The old château of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace commenced on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, better communications opened between the different parts of the city, the fortifications enlarged and repaired, and the rebuilding of the Faubourg St. Germain, ruined during the preceding wars, commenced. In 1533, the Hôtel de Ville was begun, the Quai de la Tournelle was formed in 1552, the Place Maubert in 1558, and the château and garden of the Tuileries in 1563. About the same time the Arsenal was constructed. Under Henry II. the college of Ste. Barbe was endowed, a protestant church established in defiance of his persecutions, and the coins of the realm bore for the first time the effigy of the king. The wars of religion, and their disastrous consequences, among which the Massacre of St. Bartholomew was the most conspicuous, arrested for a while the progress of letters and the fine arts, until Henry IV., having restored peace to the kingdom, turned his attention to plans for promoting his subjects' happiness and embellishing the capital. During his reign the Pont Neuf was finished, the hospital of St. Louis founded, the neighbourhood of the Arsenal improved; the Place des Vosges and its streets, the Place and the rue Dauphine, and the neighbouring quays, were laid out;



great additions were made to the palace of the Tuileries, and the gallery which joins it to the Louvre was partly constructed.

Under Louis XIII., the Palais Cardinal, now Palais Royal, was begun by Richelieu, and the Luxembourg by Marie de Medicis ; the Cours la Reine was planted ; the quays and bridges of the Ile St. Louis constructed ; magnificent hotels arose in the Faubourg St. Germain ; the college which afterwards assumed the name of Louis le Grand, the Académie Royale, and the Garden of Plants, were founded ; the faubourg St. Honoré became united with the villages of Roule and Ville-l'Evêque, and the Faubourg St. Antoine with Popincourt and Reuilly.

Louis XIV. completed the projects of Henry IV. and Louis XIII. More than eighty new streets were opened, and most of the old ones improved and embellished. The Place Vendôme and Place des Victoires were formed. Thirty-three churches were erected, many of the quays were faced with stone, and a new one formed ; and, for the greater convenience of the courts of justice, the Grand Châtelet was erected. The Hôtel des Invalides, a foundling hospital, the Observatory, the colonnade of the Louvre, and the Pont Royal, now Pont National, were completed, and the Champs Elysées planted. The palace of the Tuileries was enlarged, and the garden laid out on its present plan. The college Mazarin, now the Palais de l'Institut, was founded, as also the manufactory of the Gobelins. The old city gates were superseded by triumphal arches, of which those of St. Denis and St. Martin remain ; and the boulevards became an uninterrupted suite of promenades.

Paris, on the accession of Louis XV., occupied a space of 3919 acres. Among the improvements of this reign may be counted the sumptuous hotels of the Faubourgs St. Germain and St. Honoré, the Palais Bourbon, now the palace of the Legislative Body, the new church of Ste. Geneviève, lately the Pantheon, the Place de la Concorde and its colonnades, the manufactory of porcelain at Sèvres, and the boulevards on the south of Paris. Several fountains were erected among them that of the rue de Grenelle, by Bouchardon. Another foundling hospital was established, the École Militaire, the Hôtel des Monnaies, Collège de France, façades of St. Sulpice and St. Eustache were built, and the Garden of Plants was enlarged.

Louis XVI. continued the church of Ste. Geneviève, commenced that of the Madeleine, built St. Philippe du Roule, and several others. He also repaired the Palais de Justice, and founded or enlarged several charitable institutions. The French Theatre, the French, Italian, and Comic opera-houses, and other theatres, arose in quick succession. The old markets were enlarged, and new ones formed. Steam-engines were

established on the banks of the Seine, to accelerate the distribution of water to different quarters of the city; and the Pont de la Concorde formed a communication between the Faubourg St. Honoré and that of St. Germain. To arrest the progress of smuggling, the farmers-general of the taxes obtained of Louis XVI., in 1783, authority to enclose Paris with a lofty wall. The new boulevards and the villages of Chaillot, le Roule, and Monceaux, were enclosed within the limits of Paris, so that the ground upon which the capital stands was augmented to 8,560 acres. The walls were pierced with 60 gates, called *barrières*, where the *octroi* or entrance-duties were received. These walls form the present inclosure of the capital. The galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of the East; and the Mont de Piété was instituted in the Marais.

The local history of Paris during the first revolution is in fact the history of the revolution itself. We need therefore hardly advert to the taking of the Bastille on July 14, 1789, or the erection of the guillotine on the Place Louis XV., now Place de la Concorde. Many monuments of the middle ages were demolished in that eventful time, and the fine arts threatened with destruction. But under the Directory the museum of the Louvre was opened, and during the consular and imperial government Paris assumed more than its former splendour. Grand projects of public utility were adopted, and many were executed with unexampled celerity. The Place du Carrousel was cleared of the unsightly buildings which stood in front of the palace; the Louvre was completed; the northern gallery connecting the two palaces was begun; the garden of the Tuileries embellished; the magnificent rue de Rivoli built; the rue Castiglione, connecting the latter with the Place Vendôme, rue de la Paix, Boulevard, and Chaussée d'Antin, was designed and executed; a new and spacious market formed on the site of the convent des Jacobins, near the rue St. Honoré; another near the abbey of St. Martin des Champs, and a third near St. Germain des Prés; three handsome bridges were built; and new quays formed on each bank of the river. The Canal de l'Oureq was opened, and, in the basin made at the barrière de la Villette, a junction was effected between it and the Canals of St. Denis and St. Martin, while an ample supply of water was thus afforded to the capital. The Place de la Bastille, intersected by the latter canal, was begun and near it a vast granary of reserve was constructed. The Bank of France was established in the Hôtel de Toulouse, and a magnificent Bourse or Exchange begun. Fifteen new fountains were erected in different parts of the city, and several wide streets and spacious

markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme erected. Three great cemeteries were formed without the barriers; and five public slaughter-houses, called *abattoirs*, were constructed at the extremities of the faubourg. The churches devastated during the revolution of 1789 were repaired and embellished. More than £4,000,000 were expended on these works and embellishments in 12 years.

Paris was taken on the 30th March, 1814, by the allied forces under the command of Prince Schwarzenberg, after a gallant defence by the garrison, supported by the National Guard, and the students of the Polytechnic and Veterinary Schools. On the 31st the allied sovereigns made their entry, a capitulation having been signed with the authorities of the city.

Louis XVIII., on being restored to the throne of his ancestors, extended the new quarters of the town, completed the canals; constructed the Chamber of Deputies, three new bridges, and several barriers; erected statues of the kings of France in different places; built a chapel in the Temple, another in the rue d'Anjou, and a third on the site of the French Opera House, where the Duke de Berri was assassinated (1). Several markets and hospitals were finished or enlarged, the works at the Entrepôt des Vins and Grenier de Réserve resumed, and the lighting and cleansing of the city much improved.

Under Charles X. the architectural alterations of Paris were chiefly of an ecclesiastical character. The church of St. Germain des Prés was restored; the Madeleine progressed; at Gros Caillou the church of St. Pierre was erected; and other new churches rose from their foundations. Three new bridges were built; many of the Passages that now embellish Paris were begun, and the suburbs continued to increase rapidly. (2)

The people of France, dissatisfied with the return of the Bourbons through the aid of foreign bayonets, were not about this time very warmly attached to the reigning dynasty. The

(1) The last-mentioned chapel has since been taken down, and its site occupied by an elegant public fountain.

(2) It may be interesting to find in a tabular form the area of Paris in hectares at different periods of its existence :

		Hectares.
Under Julius Cæsar..	B.C. 56	15
» Philip Augustus. . . . .	A.D. 1211	253
» Charles VI. . . . .	1383	439
» Henry III. . . . .	1581	483
» Louis XIII. . . . .	1634	568
» Louis XIV. . . . .	1686	1,104
» Louis XV. . . . .	1717	1,137
» Louis Philippe. . . . .	1848	3,424

imprudent acts of the Villèle and Polignac ministries, increased their disaffection, till the famous ordinances of July gave the signal for a general outbreak at Paris. During the 27th, 28th, and 29th of July 1830, upwards of four thousand barricades were raised, and after an obstinate resistance on the part of the Swiss Guards and the Gendarmerie, commanded by Marshal Marmont, Charles X. was dethroned, and the younger branch called to the throne by the people in the person of Louis Philippe. Under the reign of that prince, the garden and Palace of the Tuileries were much altered, some of the quays widened, those on the north planted, and several new bridges built. A great number of handsome new streets were opened, the Hôtel de Ville was quadrupled in size, the Madeleine, the churches of Notre Dame de Lorette, St. Vincent de Paule, and St. Denis, were finished; the Place de la Concorde was completely remodelled, and the Obelisk of Luxor was reared in its centre; the Triumphal Arch at the Barrière de l'Étoile was completed, as were the magnificent palaces of the Quai d'Orsay and of the Fine Arts. Vast works were undertaken for the drainage of the streets; gas was generally introduced throughout the town; and health and comfort were more consulted by the inhabitants in the improved construction of private edifices.

Such was the state of apparent prosperity in the capital of France in the beginning of 1848, when political errors brought about the memorable revolution of February. We need not dwell upon the causes which produced that great catastrophe; suffice it to say, that the sudden change from royalty to a republican form of government generated a series of public misfortunes, which effectually put a stop to all improvement; and that the greatest efforts on the part of the republican government and city magistrates were hardly equal to the task of satisfying the cravings of a host of starving workmen, by employing them in the demolition of some hundred decayed houses in the vicinity of the church of St. Eustache, for the purpose of establishing an extensive central market-place.

In 1849, the ravages committed by the cholera at last roused the republican government to the conviction that the health of the metropolis required the execution of great works of public utility, which had been hitherto lost sight of in the thirst for mere magnificence. With a view therefore to improve the sanitary condition of the town, the Government agreed to share with the city of Paris the expense of prolonging the rue de Rivoli to the Hôtel de Ville, a project which had long slumbered unheeded in the portfolios of the city engineers. Since then, the new *halles* have also been commenced opposite



the church of St. Eustache, and the City has contracted a loan of 50 millions of francs, to complete these gigantic undertakings, which have already caused many a filthy street to disappear from the map.

The events of Dec. 2d, 1851, which caused the overthrow of the Constitution of 1848, being still fresh in the minds of our readers, we may pass them over in silence here, merely stating, that on the 4th of Dec. some fighting took place in the rues St. Denis and St. Martin, and on the adjoining boulevards.

As frequent allusions are made in this work to points connected with the History of France, a chronological table of the Kings, with the dates of their accession, is subjoined. It begins with the first monarch of the 2nd or Carolingian race.

	A.D.		A.D.
Pepin. . . . .	752	Jean, <i>Le Bon</i> . . . . .	1350
Charlemagne. . . . .	768	Charles V. . . . .	1364
Louis I. <i>Le Débonnaire</i> . . . . .	814	Charles VI. . . . .	1380
Charles II. <i>Le Chauve</i> . . . . .	840	Charles VII. . . . .	1422
Louis II. <i>Le Bègue</i> . . . . .	877	Louis XI. . . . .	1461
Louis III. and Carloman. . . . .	879	Charles VIII. . . . .	1483
Charles III. <i>Le Gros</i> . . . . .	884	Louis XII. . . . .	1498
Eudes. . . . .	888	Francis I. . . . .	1515
Charles IV. <i>Le Simple</i> . . . . .	898	Henry II. . . . .	1547
Raoul. . . . .	923	Francis II. . . . .	1559
Louis IV. <i>d'Outremer</i> . . . . .	936	Charles IX. . . . .	1560
Lothaire. . . . .	954	Henry III. . . . .	1574
Louis V. . . . .	986	Henry IV. . . . .	1589
Hugh Capet (first king of the 3d or existing race). . . . .	987	Louis XIII. . . . .	1610
Robert. . . . .	996	Louis XIV. . . . .	1643
Henry I. . . . .	1031	Louis XV. . . . .	1715
Philippe I. . . . .	1060	Louis XVI. . . . .	1774
Louis VI. <i>Le Gros</i> . . . . .	1108	States-General. . . . .	1789
Louis VII. <i>Le Jeune</i> . . . . .	1137	Constituent Assembly. . . . .	1789
Philippe II. <i>Auguste</i> . . . . .	1180	Legislative Assembly. . . . .	1791
Louis VIII. . . . .	1223	Republic and Convention. . . . .	1792
Louis IX. <i>St. Louis</i> . . . . .	1226	Reign of Terror. . . . .	1793
Philippe III. <i>Le Hardi</i> . . . . .	1270	Directory. . . . .	1795
Philippe IV. <i>Le Bel</i> . . . . .	1285	Consulate. . . . .	1799
Louis X. <i>Le Hutin</i> . . . . .	1314	Napoleon, <i>Emperor</i> . . . . .	1804
Philippe V. <i>Le Long</i> . . . . .	1316	Louis XVIII. <i>Restored</i> . . . . .	1814
Charles IV. <i>Le Bel</i> . . . . .	1322	Charles X. . . . .	1825
Philippe VI. <i>De Valois</i> . . . . .	1328	Louis Philippe. . . . .	1830
		Republic, — L. Napoleon. . . . .	1848

The following is a list of the most remarkable spots in Paris, all mentioned in their respective places. (See *Index*.)

*Places of Historical Note.*—Corner of the rue St. Nicaise, the scene of the Infernal Machine of Cadoudal.—House where Corneille died.—Spot where the Duc de Berri was assassinated.—Rue St. Honoré, where Henry IV. was murdered.—House



replacing that wherein Molière was born.—Scene of Fieschi's Infernal Machine.—Street where the Connétable Clisson was waylaid.—Tomb of Lafayette.—Burial-place of Boileau.—Hôtel where Voltaire died.—House where Marat was assassinated by Charlotte Corday.—Burial-place of James II.—Spot where Marshal Ney was shot.—Old house where Gabrielle, the mistress of Henry IV., lived.—

*Scenes of Popular Disturbances.* The Champ de Mars.—Elysée National.—Place de la Concorde.—Church of St. Roch.—Tuileries.—Place du Carrousel.—Corner of rue St. Honoré and Rohan.—Palais National.—Place des Victoires.—Louvre.—Pont des Arts.—St. Germain l'Auxerrois.—Church of St. Merri.—Rue Transnonain.—Marché des Innocents.—Hôtel de Ville.—Pont d'Arcole.—Notre Dame.—Site of Archbishop's Palace.—Palais de Justice.—Temple.—Place de la Bastille.—Faubourg St. Antoine.—Porte St. Martin.—Porte St. Denis.—Boulevard Poissonnière.—Faubourg St. Marceau.—Prison de l'Abbaye.—Convent des Dames Carmélites.—Barracks of rue Babylone.

## CHAPTER IV.

### GOVERNMENT, CIVIL, MILITARY, AND JUDICIAL.

By the Constitution promulgated by Louis Napoleon on the 14th of January 1852, the republican form of government is maintained, and the supreme power vested for 10 years in the person of Louis Napoleon, President of the Republic, who exercises the legislative portion of it conjointly with a Senate and Legislative Body.

The PRESIDENT OF THE REPUBLIC commands the army and navy, declares war, concludes treaties of peace, alliance and commerce, executes the laws, and proposes new ones, addresses an annual message to the Senate and Legislative Body, &c. The ministers depend from the Chief of the State, and can only be impeached by the Senate. The President may recommend the people to name the person he thinks fit to succeed him in office; for which purpose he deposits, in the archives of the Senate, a sealed document containing such nomination. (1)

(1) By a senatus-consultum of April 1st, 1852, the civil list of Louis Napoleon has been fixed at 12 millions of francs per annum. He has moreover the use of the national palaces, and the exclusive right of hunting in the forests of Versailles, Fontainebleau, Compiègne, Marly and St. Germain. The State continues to support the cost of keeping the palaces in repair.

**SENATE.**—The Senate is the guardian and interpreter of the Constitution, and regulates all matters which the latter has not specially provided for. It may refuse its sanction to laws contrary to the Constitution, or endangering the safety of the country. It may propose modifications of the Constitution, provided they be not at variance with its fundamental principles, in which case they must be submitted to the universal suffrage of the people. The number of Senators cannot exceed 150, including the French Cardinals, and the Marshals and Admirals of France. The Senators are named for life, and may receive a dotation not exceeding 30,000 fr. per annum. The President of the Republic appoints the President and vice-presidents of the Senate; their functions last one year. The sittings of this body are not public. The members of the Senate are divided by lot into five *bureaux*. Each bureau examines the measures laid before the Senate, and elects one of its members to sit in a commission for the further consideration of the measure in question, after which the commission names a reporter. The Senate may, however, decide on a measure without referring it to the bureaux. It only pronounces on the expediency of the promulgation of the measure, and cannot therefore amend it. To pass a legislative measure, there must be an absolute majority of all the members of the Senate. There is no secret ballot. Besides the President of the Senate, there is also a *Grand Référéndaire* for the administration of the funds and other matters relating to the internal organization of the Senate.

**LEGISLATIVE BODY.**—It consists of 261 members, elected by universal suffrage, in the proportion of one member for every 35,000 electors. The members receive no salaries, and are named for six years. The Legislative Body votes or rejects the bills presented to it, and the taxes. It cannot amend bills without the approval of the Council of State. Its annual sessions last three months. Its members are distributed by lot into seven bureaux for the preliminary consideration of legislative measures. Each bureau is presided by the senior member; the youngest is secretary. The bureaux name commissaries for the further consideration of the bill in question, and proceed in every respect like the bureaux of the Senate. No amendment can be adopted without the previous consent of the Council of State. The President and vice-presidents of the Legislative Body are named for a year by the President of the Republic. No minister can be a member of the Legislative Body. No petition can be addressed to it. The President of the Republic convokes, adjourns and dissolves it; in which latter case a new one must be convoked within 6 months. The

sittings of the Legislative Body are public, but its debates cannot be reported; nevertheless an abstract of the minutes of each sitting is delivered by the President to the public press.

**COUNCIL OF STATE.**—This body, the members of which are named by the President of the Republic, and revocable by him, frames the bills to be presented to the Legislative Council, under the guidance of the President of the Republic; as also all regulations of public administration. It also solves all difficulties which may arise in administrative matters. It is presided by the President of the Republic or by a vice-president appointed by him. It supports the discussion of the bills presented by the Government to the Senate and Legislative Body. The ministers have the right of sitting and voting in the Council of State. The number of ordinary councillors cannot exceed fifty; their salary is 25,000 fr. There are besides ordinary Councillors not attached to any particular section, the number of whom cannot exceed fifteen; extraordinary Councillors, not more than 20 in number; forty Masters of Requests, divided into two classes of twenty each, and forty auditors, divided into two classes of twenty each. A Secretary-General, with the rank and title of a Master of Requests, is attached to the Council of State. For the better dispatch of business, the Council of State is divided into six sections, namely, the section of Legislation, Justice, and Foreign Affairs; the section of Disputed Affairs; that of the Interior, Public Instruction, and Worship; that of Public Works, Agriculture, and Commerce; that of War and the Marine; and that of Finance. Each section is presided over by a Councillor of State, appointed by the President of the Republic.

**COUNCIL OF MINISTERS.**—This Council is composed of the nine heads of the different state departments. It is presided either by the President of the Republic, or by the Minister of Justice and Keeper of the Seals. They deliberate on administrative legislation, on all that concerns the general internal and external policy, the safety of the Republic, and the maintenance of the presidential authority. The ministers are only responsible to the President in so far as their department is concerned. The salary of each minister is 100,000 fr.

**MINISTER FOR FOREIGN AFFAIRS.**—His department embraces correspondence with foreign powers, all political and commercial treaties, conventions, &c. The offices for passports, 10, rue Neuve des Capucines, are open daily, holidays excepted, from 11 to 4. Residence, rue Neuve des Capucines, No. 20. A new hotel for this department has been constructed on the Quai d'Orsay, near the Palace of the National Assembly, and will soon be ready to receive the offices.

**MINISTER OF WAR.**—The duties of this minister comprehend all that relates to the movements, discipline, and maintenance of the army, and all military manufactories and establishments. The government of Algiers is provisionally under his jurisdiction. Residence and office, 86, rue St. Dominique.

**MINISTER OF THE MARINE AND THE COLONIES.**—This Minister is charged with the superintendence of the navy, the dock-yards, ports, and all that relates to the naval service of the country and its colonial government. Residence and office, 2, rue de la Concorde. To this department is attached a valuable library of charts, maps, and plans, kept at 13, rue de l'Université.

**MINISTER OF FINANCE.**—Under the direction of this Minister are placed the taxes, national debt, sinking fund, customs, post-office, mint, forests, extraordinary domains, and establishments which yield a produce to the national treasury, respecting all which information may be had at the *Bureau des Renseignements*, from 2 to 4, every day except fête days. The residence and offices are at 48, rue de Rivoli.

**MINISTER OF THE INTERIOR, AGRICULTURE AND COMMERCE.**—The duty of this Minister is to correspond with the prefects, and all officers attached to the internal government of the State, to execute the laws of elections, to attend to the organization of the national and municipal guards, to watch over the offences of the press, the theatres, &c.; also the direction of all institutions relating to the fine arts. He also takes cognizance of all laws and regulations affecting the customs and commerce, trading companies, patents, weights and measures, agriculture, fairs, markets, veterinary establishments, &c. His residence and offices are at 103, rue de Grenelle St. Germain.

**MINISTER OF PUBLIC WORKS.**—This department comprises the supervision of the ponts et chaussées (bridges and roads), railways, mines, &c., and academies therewith connected, &c. Residence and offices, 62, rue St. Dominique.

**MINISTER OF JUSTICE AND KEEPER OF THE SEALS.**—To this Minister all judges, law officers, &c., are subordinate. Letters of pardon, naturalization, &c., are granted by him. The direction of the national printing-office also falls within his jurisdiction. His residence is 13, Place Vendôme; offices, 36, rue de Luxembourg.

**MINISTER OF PUBLIC INSTRUCTION AND PUBLIC WORSHIP.**—This Minister superintends the University of France, colleges, schools, the Institute, all scientific and literary societies, all public libraries and museums, all medical establishments, &c. He is also President of the Committee



for publishing whatever relates to the monuments, arts, or history of France. He regulates every thing concerning public worship, the expenses of the clergy, ecclesiastical edifices, &c.; His residence is at 112, rue de Grenelle St. Germain.

**MINISTER OF GENERAL POLICE**, created by a decree of Jan. 22d., 1852.—The duty of this Minister is to see to the execution of the police-laws, to exercise a *surveillance* over journals, theatrical pieces, and publications of every kind, to regulate prison-discipline, and to correspond with and give directions to the prefects of police throughout France. Residence and offices, 78, rue de Varennes. There is besides a

**MINISTER OF STATE** specially appointed to correspond in the name of the Government with the Senate, the Legislative Body, and the Council of State; as also to countersign the decrees for the nomination of ministers, presidents of the Senate and Legislative Body, Senators, &c.; and for such matters as do not specially appertain to any peculiar department.

All the ministers have stated hours for public business, official receptions, &c., which may be known at their bureaux. The number of persons employed in their several offices amounts to 2,380, receiving 6,500,000 francs annually. Every ministry has a library, relating to its department.

**BUDGET.**—The public expenditure amounted in 1847 to 1,605,302,684 fr., with a deficiency of 257,290,639 fr. For 1852 the expenditure, has been laid at 1,503,398,846 fr. (1)

**PUBLIC DEBT.**—By a decree of the 14th of March 1852, the 5 per cents were converted into 4½ per cents. The funded public debt therefore stands at present as follows:

New 4½ per cent. . . . .	180,451,122 fr. interest.
Old ditto . . . . .	895,302 —
4 per cent . . . . .	2,371,911 —
3 per cent . . . . .	49,722,646 —
Sinking Fund . . . . .	37,342,017 —
	<hr/>
	270,782,998 —

**TELEGRAPHS.**—The central station is at the Ministry of the Interior. There are two others on the towers of the church of St. Sulpice and St. Eustache, and one at Montmartre.

(1) This sum is equivalent to £60,135,924. The items are: consolidated debt, 394,368,453 fr.; dotations, 5,755,600 fr.; Ministry of State, 7,252,100 fr.; Justice, 26,415,634 fr.; Foreign Affairs, 8,273,976 fr.; Public Instruction, 22,454,767 fr.; Public Worship, 42,141,292 fr.; Interior, Agriculture and Commerce, 154,800,854 fr.; General Police, 3,872,465 fr.; Public Works, 69,883,025 fr.; War, 329,414,454 fr.; Marine, 114,820,778 fr.; Finances, 18,497,006 fr.; Expenses of collection, &c., 151,594,180 fr.; reimbursements, losses and premiums, 80,791,660 fr.; extraordinary works, 73,035,602 fr.



Common telegraphs are now being superseded by electrical ones along the railway lines.

**HOUSEHOLD OF THE PRESIDENT.**—It is composed of 10 aides-de-camp, 9 ordonnance-officers, 2 chiefs of his private cabinet, 1 secretary-general, 1 commissary of the palace, 1 administrator, 1 intendant, 1 treasurer, 2 physicians (one of whom, Dr. Conneau, is the person who aided the President in his flight from Ham), and 2 surgeons. The President inhabits the Palais de l'Elysée National, rue du Faubourg St. Honoré.

**ORDRE DE LA LÉGION D'HONNEUR.**—The Legion of Honour was instituted by a law of 29 Floréal, an 10 (1802), for the recompense of civil and military merit, as well as length of public service. The order is entrusted for its administration to a grand chancellor, and has been re-organized as follows by a decree of the 16th of March 1852 : The President of the Republic is chief and Grand Master of the Order. The Legion consists of chevaliers, officers, commanders, grand-officers, and grand-crosses—all to be nominated for life. The number of chevaliers is unlimited, but as the number is at present too considerable, only one promotion for every two vacancies is to be made up to 1856. There are to be 4,000 officers, 1,000 commanders, 200 grand-officers, and 80 grand-crosses. As the present numbers exceed those, only one nomination or promotion is to be made for every two vacancies, until those limits shall not be exceeded. Foreigners may be admitted to the Order, but they take no oath. The decoration of the Legion, as under the Empire, is a star, with five double rays, surmounted by a crown. The centre of the star contains the effigy of Napoleon, surrounded by leaves of oak and laurel, with the inscription, "*Napoléon, Empereur des Français.*" On the other side is the eagle, with the words, "*Honneur et Patrie.*" In time of peace to be admitted in the order "twenty years distinguished services in civil or military functions" are required. In time of war actions of éclat and serious wounds may dispense with the conditions required for admission to or promotion in the order; and in time of peace, extraordinary services in civil or military functions, the sciences, and the arts, may also cause those conditions to be dispensed with. All officers, non commissioned officers, and men of the army and navy in active service, nominated or promoted in the Legion since the decree of 22d January, 1852, receive annually—as Members 250 fr., Officers 500 fr., Commanders 1,000 fr., Grand Officers 2,000 fr., Grand Crosses 3,000 fr. Pensions of the same amount are granted to all military and naval officers, members of the Legion of Honour, placed in retirement after 22d January, 1852. Every sub-

officer or soldier created before 1814, receives 250 fr. per annum, and the other members according to their rank. The quality of member of the Legion of Honour may be lost by the same causes as those which entail the loss of the quality of French citizen. The Grand Chancellor keeps the Seal of the Order; and a secretary-general and council of ten members assist the Chancellor in the execution of the statutes. (1)

Besides the Order of the Legion of Honour, a medal has been instituted since 1852 for private soldiers, to which is annexed an annual pension of 100 fr. It is also given to Marshals and Generals, but without the pension.

Attached to the Order are the establishments for the education of the daughters, nieces, and sisters of the members. (See p. 118.) The Grand Chancellor resides in the hotel of the Order, in the rue de Lille, where the offices also are.

**NAVAL ESTABLISHMENT.**—According to an official statement of 1852, France possesses 214 sailing-vessels of war, of which 74 only are upon active service, viz. 26 line-of-battle ships, 37 frigates, and 11 corvettes. The war-steamers are 77 in number, of which only 30 are afloat, and 15 more in course of construction. Great alterations have however been proposed by the Naval Commission, and the Navy is to be placed on a more respectable footing. The naval forces are understood to amount to 138,106 men of all ranks, but the numbers on active service are no more than 32,169. (2)

**MILITARY ESTABLISHMENT.**—The average force of the French army, is, in round numbers, for France, 306,000 men, including 48,000 cavalry, and 22,000 artillery; for Algeria, 70,000 men, including 6000 cavalry and 3000 artillery. The average number of horses for the army amounts to 77,000 for France, and 14,000 for Algeria. There are 6 Marshals of France; Jérôme Bonaparte, ex-king of Holland, now Governor of the Hôtel des Invalides, being the last, named in 1849. There are 75 generals of division, and 145 generals of brigade. The garrison of Paris is now about 50,000 men.—*General Staff*, 7, Place Vendôme. *Court Martial*, 37, rue du Cherche-Midi.

**NATIONAL GUARD**—By decree of January 11th, 1852, all Frenchmen between 25 and 50 are liable to serve in the national guard. It is under the control of the mayors, sous-

(1) At the commencement of 1852, the Legion was composed of 70 grand-crosses, 207 grand officers, 986 commanders, 4,601 officers, and 36,937 chevaliers. Among the foreign members are 35 crowned heads and princes of royal blood.

(2) There are 2 admirals, 10 vice-admirals, 20 rear-admirals, 110 captains of men of war, 230 captains of frigates, 650 lieutenants, and 550 ensigns in the French navy.

prefets, prefets, and the minister of the Interior. All officers, from the lieutenants upwards, are named by the President of the Republic; the lower grades are under the nomination of the majors or *chefs de bataillon*. The legions, or battalions may be dissolved or re-organized at will by the Government. At present the national guard of Paris is composed of 22 battalions of foot, and one of cavalry, amounting in all to about 17,000 men. The national guard of the banlieue is composed of 36 battalions. (1) The charges to the city for keeping up guard-houses, paying staff, musicians, clerks, &c., amount to 998,582 fr. The artillery of the national guard, which was disbanded in 1832, was re-organized in March 1848, but again disbanded after the disturbance of June 13, 1849.

**GENDARMERIE, or GARDE RÉPUBLICAINE.**—This force, which is under the orders of the Prefect of Police, is composed of 2 legions, 1 for Paris, and 1 for the department of the Seine. It is specially destined for the maintenance of public tranquillity. (2)

**SAPEURS-POMPIERS.**—The battalion of soldier firemen consists of 819 men and officers under the orders of a *chef de bataillon*. A portion are on duty every evening at the theatres, &c. This corps has been lately re-organized, and is now under the control of the Minister of War, except in case of fires, when it obeys the orders of the Prefect of Police. (3)

**FORTIFICATIONS OF PARIS.**—Projects of fortifying Paris had been entertained at various times since the revolution of 1789. Napoleon had one in view in the latter years of his reign, and while at St. Helena ordered a memorial to be drawn up of his intentions in this respect. On the approach of the allied armies, in 1814 and 1815, a few works were hastily thrown up, which presented some show of resistance to their progress. In 1832-34, the matter was seriously debated in the legislature; and in 1841 a law was passed granting 140 millions of francs for the erection of the present fortifications. They form—1. A continuous enclosure (*enceinte continue*), embracing the two banks of the Seine, bastioned and terraced, with 10 mètres (about 33 feet English) of escarpment faced

(1) In March 1848, the national guard amounted to 241,884 men.

(2) The whole Gendarmerie of France is composed of 26 legions, exclusive of the Garde Républicaine of Paris.

(3) The *sapeurs-pompier*s are efficient soldiers no less than active firemen, and are carefully drilled and trained in gymnastics, and medals are annually awarded to such as have distinguished themselves by their exertions and good conduct. In 1851 the number of fires which took place in Paris was 301, besides 1230 chimneys that took fire. The whole number of lives lost was 30. No fireman lost his life, but 14 were wounded or hurt. The annual cost to the State of the *Sapeurs-Pompier*s is 560,000 fr.

with masonry (*escarpe revêtue*). 2. Of outer works, with casemates. The latter (*les forts détachés*) are 17 in number, besides several detached trenches. The general plan of the *enceinte continue* presents 94 angular faces (*fronts*), each of the medium length of 355 mètres (about 1,100 feet), with a continued ditch (*fosse*), in front, lined with masonry, of the medium depth of 6 mètres; thence to the top of the embankments crowning the wall, on which would be ranged the the artillery, is a height of 14 mètres, or about 46 feet. At different points are placed drawbridges, magazines, &c., and several military roads of communication (*routes stratégiques*) have been formed. The distance of this zone or belt, from the outline formed by the octroi wall of the capital, varies from 700 yards to nearly 2 miles. It embraces, besides Paris itself, the principal suburbs of the metropolis, as, for example, Bati-gnolles, Montmartre, La Villette, Belleville, Bercy, Vaugirard, Grenelle, &c. The *forts détachés* present 93 *fronts*, and are so many small, but complete, fortresses, including magazines, barracks, &c. Their names are as follows: 1. *Fort de Char-enton*; 2. *Fort de Nogent*; 3. *Fort de Rosny*; 4. *Fort de Noisy*; 5. *Fort de Romainville*; 6. *Fort d'Aubervilliers*; 7. *Fort de l'Est*, between the latter and Pantin; 8 and 9. *Couronne du Nord* and *Fort de la Briche*, one on the hither, the second on the thither side of St. Denis; 10. *Fort du Mont Valérien*, the most imposing of all; 11. *Fort de Vanvres*; 12. *Fort d'Issy*; 13. *Fort de Montrouge*; 14. *Fort de Bi-cêtre*; 15. *Fort d'Ivry*; 16. *Lunette de Stains*; and 17. *Fort de Rouvray*. Vincennes has also been greatly enlarged and strengthened. These forts are to be armed by 2,238 mortars, cannons, or howitzers, 575 rampart guns, 200,000 muskets, 1,500 fusées de guerre, 2,760 gun-carriages, employing a million of projectiles of various sorts, in all 9,129,000 kilos; 800,000 kilos of lead, 2,000,000 kilos of gunpowder, and 10,300,000 cartouches.

COURTS, TRIBUNALS, &c.—The Minister of Justice is the supreme head of all the judicial courts in the State, and keeper of the seals. To him belongs the superintendence of the entire judicial system, and of the body of notaries.

HIGH COURT OF JUSTICE.—This Court, established in virtue of art. 54 of the Constitution, of January 1852, judges, without appeal or remedy by cassation, the persons accused of crimes or conspiracies against the President of the Republic and the security of the State. It cannot take cognizance of any case without a special decree of the President of the Republic.

COURT OF CASSATION, Palais de Justice.—This is the supreme court of appeal from all the tribunals of France. It is divided



into three chambers. In its collective capacity it can censure and regulate the Cours d'appel, and can even, for grave reasons, suspend the judges from their functions, or send them before the Minister of Justice, to give an account of their conduct. It does not try causes from the beginning, but only sets aside sentences, in cases of informality or misapplication of the law ; after which it refers the affair itself to another tribunal. It may also order a case to be brought before a different tribunal from that which would otherwise be called upon to judge it, on the ground of public security. Generally speaking, there is no appeal to this court from the sentences of the *juges de paix* or those of military and naval courts. The time allowed for appeal, in civil matters, is three months; in criminal matters, and breach of police regulations, only three days.

The Court of Cassation is composed of a president, 3 vice-presidents, and 45 counsellors. It is divided into 3 sections, of *requests*, of *civil*, and *criminal* appeal. Annexed to the court of cassation are a procureur-général, 6 avocats-généraux, a chief registrar, besides 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court. The 2 civil sections have a vacation, from September 1 to November 1, but the criminal section always continues sitting.

COUR DES COMPTES, Palais du Quai d'Orsay.—This court is the next in rank to that of Cassation, and enjoys similar prerogatives. It consists of a chief president, 3 presidents, and 12 masters of accounts, who form the chambers; there are besides 70 *conseillers référendaires*, who examine the accounts and report thereon, a procureur-général, and a registrar. It is divided into 3 sections or chambers, whose jurisdiction extends over the whole receipts and expenditure of the country.

COUR D'APPEL, Palais de Justice.—This court is composed of a chief president, 6 presidents, and 59 counsellors; there are besides attached to it a procureur-général, 6 avocats-généraux, 11 deputy advocates, and a registrar. It is divided into 6 chambers, 4 civil, 1 of appeal from sentences of the Correctional Police, and 1 for indictments. To constitute the *Court of Assize*, which holds 2 sessions monthly, and consists of 1 section or 2, according to the number of prisoners for trial, the keeper of the seals, or the first president, appoints a certain number of its counsellors as judges. Audiences are held every day, except Sundays and holidays, from 9 till 12. There are in France 27 cours d'appel, and the solicitors or attorneys attached to them, called *avoués*, are licentiates in law. They nominate a *chambre* for enforcing discipline and regulations.

TRIBUNAL DE PREMIÈRE INSTANCE, Palais de Justice.—This court consists of 1 president, 8 vice-presidents, 56 judges,



among whom are 20 judges of instruction, 8 supplementary judges, a procureur de la République, 22 deputy procureurs, 1 chief registrar, and 34 sworn registrars. It is divided into 10 chambers, 5 of which take cognisance of civil matters, (1) the 6th, 7th, and 8th of cases of correctional police, the 9th of civil and criminal cases judged in the *Chambre du Conseil*, (2) and the 10th of cases of expropriation on account of public utility. The court sits every day except Sundays and Mondays. Vacation from September 1 to November 1. (3)

TRIBUNAL DE COMMERCE, at the Exchange.—The judges of this court are heads of mercantile houses, elected for two years in an assembly of *commerçants notables*, or influential merchants. The list of these merchants is drawn up by the prefect, and approved by the Minister of the Interior. It cannot contain less than 25 members in a provincial town of 15,000 inhabitants; but in Paris, and other large towns it must contain at least one member more for every additional thousand. No one can be elected a judge under the age of 30, nor unless he be a merchant of at least 5 years' standing. The tribunal is composed of a president, 10 judges, 16 deputy judges, and has a registrar, under-registrars, and huissiers; also 10 *gardes du commerce*, who apprehend such persons as the tribunal decides shall be arrested. (4)

(1) The number of civil law-suits registered last year was 11,145; the number of cases heard, 12,141. The number of sentences was 11,201; of seizures of landed property, 1,679; expropriations on the ground of public utility, 1,021; separations of married couples, 717; arrests for debt, 755.

(2) The following official statement shows the proportion of crimes, misdemeanors, and minor offences during three of the most remarkable consecutive years in the modern history of France; the 1st being a year of famine, the 2d one of revolution, and the 3d one of gradual recovery:

	1847.	1848.	1849.
Number of prosecutions . . . . .	14,979	11,396	12,127
— of prisoners examined. . . . .	17,415	11,141	15,012
— — committed. . . . .	9,310	6,086	9,073
— — set at liberty. . . . .	8,105	5,055	5,939
Cases referred to the Court of Assize. . . . .	741	561	697
— — to the Correctional Police . . . . .	1,986	1,770	2,043
— — dismissed. . . . .	1,752	1,792	2,159

In 1850 the correctional tribunal pronounced 12,954 judgments.

(2) In 1848 there were 56,846 civil cases; of these 11,667 were judged without, and 21,134 with appeal. In 1849 the cases were 34,242, of which 21,864 were judged by default, and 853 conciliated. Last year there were 46,241 cases, including 813 sentences of arrest for debt.

(4) In 1851, the number of cases brought before the Tribunal

**TRIBUNAL OF SIMPLE POLICE, Palais de Justice.**—The justices of the peace sit here alternately, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. A commissary of police acts as counsel for the prosecution.

**TRIBUNAUX DE PAIX.**—In each municipal arrondissement there is a *tribunal de paix*, presided by a *juge de paix*, principally for the adjustment of disputes on money matters. They sit at each of the mairies of arrondissements. (See p. 81.)

**ADVOCATES.**—The order of advocates comprises 900 members. They have a bureau for gratuitous advice to the poor, open on Saturdays, from 1 till 4, at the Palais de Justice.

**AVOUÉS.**—The avoués, 210 in number, are licentiates in civil law, and act as solicitors and attorneys; in certain cases they have the right of pleading; and are subject to a chamber of discipline. They take the oath of an advocate.

**NOTARIES.**—The number of Paris Notaries, who exercise their profession within the jurisdiction of the court of appeal, is 114; they draw up wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and, on retirement or death, their places are sold. Their chamber of discipline meets at 1, Place du Châtelet, every Friday.

**HUISSIERS.**—These officers, 150 in number, fulfil the duties of sheriff's officers, attached to the different tribunals, and their services are required in protesting bills, &c.

**COMMISSAIRES PRISEURS** (appraisers and auctioneers).—Their number in Paris is fixed at 80. They have the exclusive privilege of appraising and selling by auction, and are under the jurisdiction of the Procureur de la République.

**CONSEILS DES PRUD'HOMMES, or Councils of Arbitrators.**—Arbitration in matters of trade dates in France from very early times. Prud'hommes were named by the king, for a specified time, or permanently, to exercise vigilance over certain manufactures, to fix prices, &c. In certain maritime districts the fishermen used to assemble annually for the purpose of electing Prud'hommes to examine their accounts and settle differences. At present the councils of Prud'hommes are composed of masters and head workmen, elected by the whole community of workmen in a certain trade, for the purpose of

of Commerce was 31,232; of which 19,243 were judged by default, and 9,850 were pleaded, 1,700 were settled by conciliation, and the remainder were still pending on Dec. 31st. During the same year there were formed 479 commercial companies under collective names, representing capital to the amount of 16,694,683 fr.; and 235 joint-stock companies, with capital amounting to 101,377,179 fr. The number of bankruptcies was 526.

amicably settling disputes about wages, &c., between masters and their dependants, principally to obviate strikes and other irregularities. They have been established some time in the departments, but in Paris they have only existed since 1844, and have been reconstituted by a law of May 29, 1848. The different trades of Paris have been divided into 4 classes, viz. : the metal trades, woven articles, chemical arts, and articles of Paris manufacture. Each council is composed of 26 members, of whom 13 are masters and 13 foremen or workmen, and holds its sittings at 12, rue de la Douane. The masters of each trade elect the foremen, and the workmen the masters who are to form part of the Council. They are elected for 3 years. Each council has a president, whose office last 3 months. The presidency is held alternately by a master and a foreman. The foremen elect the president when it is the masters' turn, and *vice-versa*. They decide the most intricate questions with speed by the custom of the trade, generally to the satisfaction of both parties. These questions relate to counterfeits, indemnities, apprenticeships, the condition of children working in factories, hours of labour, and wages. Parties may appeal from their decisions to the Tribunal of Commerce. (1)

**CIVIL ADMINISTRATION OF PARIS.**—Offices at the Hôtel de Ville, open from 10 to 5. The Prefect of the Seine is the chief municipal authority in the capital. Besides the duties common to the other prefects of the kingdom, he exercises nearly all the functions of an English mayor. He superintends all public works, establishments, churches, streets and public ways, military institutions, excise duties, markets, hospitals, benevolent institutions, direct taxes, public fêtes, Chamber of Commerce, and domains of the state. He also presents to the municipal council the estimates of expenses for the coming year. Under him is a *Council of Prefecture*, composed of 5 members, and a secretary-general, with a *municipal and departmental Commission* composed of 36 members, provisionally named by the government. The members of this commission are also members of the *Council-general* of the department, which comprises 8 members more for the arrondissements of Sceaux and St. Denis. The members of each arrondissement form its municipal council, and as such are subject to the control of the council-general.

**COMMUNAL AND DEPARTMENTAL ADMINISTRATION.**—Under this head are comprised four principal divisions. The *First*

(1) The number of cases annually brought before these councils averages 4,000, about two thirds of which relate to wages. They are generally settled by conciliation; the judgments rarely amount to more than a hundred, and appeals seldom occur.

*Division* has a bureau for legalizations, patents, translations of foreign documents, sales, purchases and salaries; one for elementary schools, boarding-schools for young ladies, the administration of the *salles d'asile* for infancy, *ouvroirs*, learned societies, juries of medicine, the City library, and the administration of religious affairs; (1) a third for commerce and statistics, the Bourse, anonymous societies, councils of Prud'hommes, and the Chamber of Commerce (See p. 141.); a fourth bureau for the organisation of the National Guard, houses of correction, barracks for the Gendarmerie, Sapeurs-Pompiers, &c., also guard-houses, recruiting, &c.; and a fifth for public festivals, &c.—The *Second Division* comprises a bureau for inscription and delivery of deeds, the archives of the civil department, the installation of municipal councils, the nomination of *maires* in the communes of more than 6000 inhabitants, presentation of candidates for various functions and the Legion of Honour, statistics, administration of rural communes, expenses of the mairies, sale and purchase of land, burials and verifications of deaths; a second bureau has the direction of the octroi, slaughter-houses, public weights and measures, the letting of stands in the streets and public walks, coach-stands, and the *Caisse de Poissy*, which is a fund paying ready money to graziers for the cattle sold at the market of Sceaux, Poissy, and the Halle aux Veaux, for the butchers of Paris, from whom it afterwards reimburses itself; it also collects the tax on the cattle destined for the consumption of the city. The third bureau has the management of the hospitals and asylums of the department of the Seine; the Mont de Piété, foundlings, lunatics, wet-nurses, vaccination, and encouragement to charitable institutions, besides tontines. The fourth bureau is devoted to mortgage inscriptions, national property, fisheries, national pension list, sale of unclaimed articles found in the streets, expenses of prosecution under the game-laws, &c. The fifth has the compilation of the electoral and jury lists, the division of electoral colleges, the verification and publication of the results of elections of representatives, of the President of the Republic, members of councils-general, mayors, &c.

(1) The *Comité Central d'Instruction Primaire* is composed of a president, vice-president, 2 secretaries, all the members of the municipal commission who reside in Paris, and 9 members besides, among whom are the senior mayor and the senior curate of Paris, the Grand Rabbi, and 2 pastors of the Lutheran and Reformed Churches. This committee has the inspection of all primary schools, and nominates or revokes communal masters. Besides this, there is a committee of primary instruction in each of the 12 arrondissements, under the presidency of the mayor.



—The *Third Division* has a bureau for the maintenance of canals and rivers, roads, bridges, railways, mills, manufactories, and cleanliness of streets; a second bureau for the canals of the Oureq, St. Denis, and St. Martin; for hydraulic machines, distribution of water and gas, fountains, sewers, street-pavements, foot-paths, and plantations; a third for the direction of the plan of Paris, the widening of streets, expropriations, the naming of streets, numbering of houses, and expenses relating to these various subjects; and a fourth bureau comprising the execution of public works; the granting permissions for building, regulations relating thereto, building and repairing the Hôtel de Ville, churches, prisons, and colleges, slaughter-houses, markets, the Palais de Justice, and the cemeteries of Paris.—The *Fourth Division* has a bureau for the collection and imposition of the taxes, &c.; another for the verification of the lists of tax-payers, the reduction of taxes, &c.; a third for the compilation of the budget of the department, allowance of pensions, reception of accounts of the treasurers and collectors of benevolent institutions and the octroi; and a fourth for the liquidation of expenses ordered by the Prefect, deliverance of orders for payment, and accounts of the department.

The offices of the Treasurer of the City of Paris are at the Hôtel de Ville.—The financial service of the Department of the Seine is conducted by the following administrations:—*Direction de l'Enregistrement et des Domaines*, 3, rue de la Paix.—*Direction des Contributions Directes*, 7, rue Poulletier, Ile St. Louis, which includes especial offices for the receipt and control of the taxes. The *Administration of the Customs*, 2, rue de Luxembourg.—*Direction of Indirect Taxes*, 12, rue Duphot.—*Direction des Droits d'Octroi*, at the Hôtel de Ville.

To the above may be added—The *Direction of the Poste aux Chevaux*, 2, rue de la Tour des Dames, and 2, rue Pigale.

To each of the arrondissements of St. Denis and Sceaux there is a sub-prefect, with a *Conseil d'Arrondissement*.

**MAIRIES.**—Paris is divided into 12 municipal arrondissements, each headed by a mayor and two deputy mayors, whose principal functions relate to the civil state. The prefect of the department, however, fills the office of central mayor. Each arrondissement comprehends 4 quarters. The following list will show the situation of each mairie, and the quarters which come within its jurisdiction.—1st *Mairie*, 11, rue d'Anjou St. Honoré. Quarters: Tuileries, Champs Elysées, faubourg St. Honoré, Place Vendôme. 2d *Mairie*, 6, rue Drouot. Quarters: Palais National, Feydeau, Chaussée d'Antin, faubourg Montmartre. 3d *Mairie*, rue Neuve de la Banque. Quarters: faubourg Poissonnière, Montmartre, Mail, St. Eustache. 4th

*Mairie*, rue and Hôtel d'Angevillers, near the Louvre. Quarters : Banque de France, St. Honoré, Louvre, des Marchés. 5th *Mairie*, 72, rue du faubourg St. Martin. Quarters : Montorgueil, Bonne Nouvelle, faubourg St. Denis, Porte St. Martin. 6th *Mairie*, 11, rue Vendôme. Quarters : des Lombards, St. Martin des Champs, Porte St. Denis, Temple. 7th *Mairie*, 20, rue Ste. Croix de la Bretonnerie. Quarters : St. Avoys, des Arcis, Mont de Piété, Marché St. Jean. 8th *Mairie*, 14, Place des Vosges. Quarters : Marais, Quinze-Vingts, faubourg St. Antoine, Popincourt. 9th *Mairie*, 25, rue Geoffroy-Lasnier. Quarters : Hôtel de Ville, Arsenal, Ile St. Louis, la Cité. 10th *Mairie*, 7, rue de Grenelle St. Germain. Quarters : la Monnaie, St. Thomas d'Aquin, faubourg St. Germain, Invalides. 11th *Mairie*, Place St. Sulpice, opposite the church. Quarters : École de Médecine, Palais de Justice, Sorbonne, Luxembourg. 12th *Mairie*, Place du Panthéon, corner of rue Soufflot. Quarters : St. Jacques, Jardin des Plantes, St. Marcel, Observatoire.—The offices of the *mairies* are open daily from 9 till 4, except on Sundays and holidays. The mayors and deputy mayors sit every day from 12 till 2. The arrondissement of St. Denis has 37 mayors, that of Sceaux 43.

**TIMBRE NATIONAL.**—Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office in the rue Neuve de la Banque.

**ELECTORS AND JURORS.**—The electoral law of Feb. 2, 1852, gives the right of suffrage to every Frenchman born, or foreigner naturalized, of the age of 21 and upwards, on condition of a 6 months' residence in the commune in which he is to vote. Persons who have suffered condemnation for crimes and certain offences specified by law are excluded. Soldiers can only vote when present in the commune to which they belong. Electors of the age of 25 and upwards may be elected members of the Legislative Body. The department of the Seine is divided into 9 electoral circumscriptions, each of which returns a member. At the election of 1852 for the Legislative Body there were 337,745 electors inscribed for the department of the Seine ; all electors have a right to sit on juries.

**ADMINISTRATION OF THE POLICE.**—**PRÉFECTURE DE POLICE**, rue de Jérusalem, Quai des Orfèvres.—Offices open every day from 9 till 4. The *Bureau de Sûreté* is open night and day. The authority of the prefect extends over the whole of the department of the Seine, the district of St. Cloud, Sèvres, and Meudon, in the department of the Seine-et-Oise, and market of Poissy. He is under the authority of the minister of General Police. He is president of a *Conseil de Salubrité*, composed of 20 members, all physicians, surgeons, or chemists,

specially entrusted with the superintendence of the sanitary regulations of the capital, the cleanliness of streets, markets, sewers, &c. It holds its sittings every other Friday at the Prefecture. The *Secrétariat-Général* has a bureau for translations of documents, legalization of the signatures of the principal functionaries of the Police-department, statutes of anonymous companies, statistics, and nomination and discharge of police-officials. A second bureau has the management of the Garde Républicaine and Sapeurs-Pompiers, the surveillance of theatres, and public balls, societies, hawkers, bill-stickers, public festivals, apprehension of deserters, smugglers, and control over societies of mutual assistance. Lastly, a third bureau is entrusted with the reprinting of ordonnances, the restoration of articles lost or seized, and the treasury of the Prefecture. Besides the *Secrétariat-Général*, there are 2 divisions, the *first* of which has a bureau for the detective service, repression of vagrancy, and classification of the sentences of the criminal courts; a second bureau for passports, permis de séjour, licences for fire-arms, furnished hotels, servants, inscription of workmen, &c.; a third for prisons; a fourth bureau for prosecution of persons arrested on an order from departmental authorities, liberated convicts, or persons to be sent to an hospital; a fifth bureau for licences to prostitutes, the surveillance over *maisons de tolérance*, the search after persons who have disappeared from their homes, the Mont de Piété, public sales, strikes among workmen, suicides, accidental deaths, lotteries, and gaming-houses; lastly, a sixth for the insane, children abandoned by their parents, orphans, nurses, and maisons de santé.—The *second Division* has a bureau for the inspection of markets, &c., the deposits of grain by bakers, the bread-assize, the destruction of unwholesome victuals exposed for sale, the Bourse, brokers and workmen of the halles, the verification of weights and measures, the surveillance of ports, canals, floating manufactories on the river, steamers, wine and coal-merchants. A second bureau is for the demolition of houses, and for other works to be executed in the streets, the emptying of sewers, the numbering of houses, public thoroughfares, pedlars and itinerant venders. The third has the surveillance of the cleansing, watering, and lighting of streets, sewers, aqueducts, and fountains, public carriages and wagons. The fourth and last is for dangerous or noisome establishments, breweries, locomotives, fireworks, public health in general, exhumation of bodies, cemeteries, and the hours of labour in manufactories.—The sergents de ville, the Garde Républicaine, and the Sapeurs Pompiers, in cases of fire, are under the Prefect of Police. During the night patrols of the Garde Républicaine pass through the

streets of Paris every half hour. Sergeants-de-ville (policemen) are stationed at the theatres, concert and ball-rooms, and at the places where electoral assemblies are held. (1)

Connected with the Police are the following :

*Commissaires de Police.*—In each of the forty-eight *quartiers* of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers certificates to obtain passports upon the attestation of two householders. The commissaries are in continual communication with the people, and attend to the complaints they may have to make. Their residence is known at night by a square lantern of coloured glass hung at the door.

*Bureau de Vérification des Poids et Mesures*, rue Chanoinesse, 17.—New weights and measures are stamped at this office before they can be used in commerce; and inspectors verify every year those in use by tradesmen.

*Secours aux Noyés et Asphyxiés.*—Witnesses of accidents on the Seine and elsewhere are bound to afford the first aid, and to call the nearest physician or surgeon, or to make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one who gets to shore a drowning person, if he be restored; and 15 fr. if the efforts of art are fruitless. 80 sets of apparatus for restoring suspended animation are deposited on the banks of the Seine.

*La Morgue*, Marché Neuf.—This is a place in which are deposited for three days the bodies of unknown persons who are drowned, or meet with accidental death. They are laid upon inclined slabs, open to the inspection of the public, in order that they may be recognized by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense. The average number of bodies exposed annually is about 300, of which five-sixths are males. (2)

**PRISONS.**—During the middle ages the prisons of Paris

(1) The budget of the Prefecture of Police amounts to about 7,395,000 fr. The central administration comprises 280 employés. The commissaries of Police are 48 in number, 24 with 6000 fr. a-year, and 24 with 5,400 fr. a-year. The municipal police employs 902 persons, including 25 *officiers de paix*, 12 inspectors-general, 40 brigadiers, at 1,300 fr.; 60 sub-brigadiers, at 1,600 fr.; and 750 inspectors and police-men at from 1,200 fr. to 1,500 fr. The central administration costs 397,000 fr., the commissaries of police 567,000 fr., and the municipal police 1,528,000 fr.

(2) The number of medals given last year for acts of humanity in saving persons from drowning or otherwise was 597, viz., 26 gold and 571 silver. The number of persons saved was 670.



were extremely incommodious and unhealthy. The first improvement took place in 1670; and in 1675 Louis XIV. reduced their number to 9. Notwithstanding these arrangements, the prison system experienced but little improvement. At the accession of Louis XVI. they were in a very bad state; labour was interdicted, and the inmates without classification. M. de Malesherbes first thought of separating lunatics and those confined for political offences from criminals; M. Necker introduced still further improvements, which, however, were stopped by the breaking out of the revolution of 1789. The Constituent Assembly determined to reform the system, but the execution of the project was left to the succeeding legislative body. On Sept. 29, 1791, a law was passed which established houses *d'arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror filled the prisons with those who ought to have been for ever strangers to them. The 9th Thermidor put an end to that state of things; and those who had been the victims of persecution exclaiming against the administration of the prisons, public opinion united with them in demanding a change in the system. In 1795, by a decree of the National Convention, separate prisons were appointed for the different classes of offenders, and the criminal and penal code was enacted, which fixed with greater precision the competency of the different tribunals, and produced a salutary effect on the prison regulations. The improvement of the prisons has since occupied the attention of the municipality of Paris and of the government; and the new buildings now produce satisfactory results. The transport of prisoners from one dépôt to another is performed more rapidly and decorously, and the disgusting *chaîne*, traversing the country slowly with felons to the hulks (*galères*), is now abolished.

The prisons of Paris under the jurisdiction of the Prefect of Police are 8 in number, viz. for persons under accusation or under trial; debt; political offences and offences liable to only 1 year's imprisonment; for those condemned to death or to the hulks; juvenile criminals; and females. Besides these there is 1 military prison, under the jurisdiction of the Minister of War. In most of the penal prisons the criminals are allowed books and writing-materials; (1) they are bound to observe the

(1) By a decree of April 25th, 1850, a central library for the use of prisoners was established at the Prefecture of Police, and 10 secondary libraries, receiving their books from the central one, were established in the following prisons: Conciergerie, Force,

religious duties of their respective creeds; meals are in common, (1) work is obligatory, but permission may be obtained to exercise a particular trade. They may receive visits from their families. Men receive 750 grammes ( $1\frac{1}{2}$  lb.) of bread a-day; women 700 grammes. For permission to visit any of the prisons, application must be made by letter to M. le Préfet de Police, à la Préfecture. It is, however, but rarely granted. (2)

A prison, important both for its size and its historical associations, LA FORCE, has just disappeared from the map of Paris, in consequence of the completion of the *Prison Modèle*. (See below.) It was composed of buildings formerly the hotel of the Duke de La Force, but converted into a prison in 1780. (3) A new prison for prostitutes, called *La Petite Force*, in contradistinction to the other, or *La Grande Force*, was erected about the same period. In 1830 these two were united, and the whole appropriated to male prisoners committed for trial.

PRISON MODÈLE, or NOUVELLE FORCE, rue Mazas, opposite the Lyons railroad.—This newly constructed prison is intended, as its name denotes, to serve as a model for other prisons, and as a decisive experiment on the solitary system. Its construction is such that a strict watch may be exercised over the prisoners, while they are at the same time effectually prevented from communicating with each other. A semicircular building forms a centre, to which converge six large wings, each consisting of a ground floor and two stories of 70 cells each; so

Ste Pélagie, St. Lazare, Madelonnettes, the two prisons of La Roquette, the Dépôt of St. Denis, and that of Villers-Cotterets.

(1) The cellular system is about to be applied in all the central prisons of France. The Minister of the Interior has decided that a place shall be prepared adjoining these establishments in which unruly prisoners are to be subjected to this régime.

(2) There are in France 367 prisons (*maisons d'arrêt*), 21 *maisons centrales*, and 3 *bagnes*, and they are occupied by 66,091 individuals, or about the three-hundredth part of the adult population; the prisons have 40,000, the *maisons centrales* 17,950, and the *bagnes* of Toulon, Brest, and Rochfort 8,111. These are now being gradually cleared, and the convicts sent to the penal settlement at Cayenne; only one, Toulon, is to be kept up and is to serve for aged and infirm convicts. The work done by the prisoners in the *maisons centrales* is estimated at 2,100,000 fr., of which 400,000 fr. by women. The women are employed in needle-work, glove, fringe, and lace-making, &c.; the men in tailoring, shoe-making, cabinet-making, and smiths' work.

(3) During the revolutionary horrors of 1792 this prison was twice in the hands of the populace; in the month of January it was attempted to be burnt; and in the frightful days of September, in the same year, 160 prisoners were massacred in cold blood, among them the ill-fated Princess de Lamballe.

that every wing contains 210 cells, and the whole structure 1260. A round hall of observation occupies the central body, and communicates with the long internal corridors which in each wing separate the two rows of cells from one another. In this rotunda is the altar, of white marble, placed on a circular platform supported by 8 Doric columns. Around the frieze is the following inscription: *Gaudium erit in cælo super uno peccatore pœnitentiam agente, quam super nonaginta novem justis qui non indigent pœnitentia.* From this altar, which is approached by a bridge communicating with the lower gallery which runs around the circular hall, the visitor may survey at a glance the 6 galleries which extend from it as from a centre. Each gallery has 2 wooden balconies establishing a communication with the cells of each story, and connected with one another by bridges. The warders in the galleries may communicate with the rotunda by speaking-tubes fixed in the walls. Every cell has a bed, gas-burner and water-closet, and communicates with an apparatus intended both for ventilation and the distribution of warm air. When a prisoner is in want of something, he pulls at an iron knob, which causes an iron blade to project outside, on seeing which, the warder stationed in the gallery immediately attends to him. The door of each cell has a small opening closed by a shutter, from which food is passed into the cell at meal-times. The warder may, besides, by turning a button, open unobserved a small hole in the door, through which he may see what the prisoner is about. Besides these ordinary cells, there are cells of punishment in each gallery, where unruly prisoners are shut up with nothing but a straw-mattress, in total darkness. Each cell is about 12 feet long by 6 in breadth. There is a *parloir* for each gallery on the ground floor, where persons who have obtained permission from the prefecture may converse with the prisoner they call for. These parlours contain 7 stalls each, with iron grates, where the prisoners are introduced without the possibility of seeing or communicating with one another; opposite these are 7 cells for the visitors, also grated; a keeper walks between these two rows during the conversation, so that no paper or other suspicious article can change hands. There are also a guard-room, a cantine where prisoners, by means of the guardian, may buy what food they like besides the prison-fare, a dispensary for medicines, and rooms for overseers in the upper stories, all contiguous with the central rotunda. In the cellars is the large apparatus for calefaction and ventilation, consisting of 6 large stoves in which a constant fire is kept up, thus distributing warmth through pipes in winter, and producing a draught in summer through

the central chimney, which carries off the impure air from all the cells. Railways run all along these cellars under the galleries, communicating with the kitchens, which are in a court apart from the prison. The rations are contained in tin saucepans, 18 of which fill an iron salver fitting in a wooden frame upon wheels. Each frame, holding 12 of these salvers, is, when full, wheeled on the railway to the bottom of a gallery, whence it is drawn up by ropes to the upper stories, and the contents distributed to the prisoners by the warders. In the yards between the wings are the *préaux*, circular enclosures divided by walls into 20 small courts communicating with a central building, so contrived that the prisoners may each enter their court for the sake of exercise without being seen by the others. Each court is closed in front by an iron railing, and has a shed for bad weather. A warder stationed in the central building may survey them all. Every prisoner has an hour's airing here daily. A *chemin de ronde* runs all around the prison; sentinels are placed there at intervals. The gas-apparatus is situated in a yard adjoining the *chemin de ronde*; it consists of furnaces for three gasometers of 150 cubic metres each. There are in the establishment 1460 gas-burners requiring 400 cubic metres of gas per day in winter-time. In another part of the *chemin de ronde* is the dead-house, and further on a yard containing the guard-house for 100 men, and another in which is the sick-ward. Here the prisoners live in common. The walls facing the rue Mazas and the first court are pierced with loop-holes intended for the defence of the prison in case of a popular outbreak. This prison is reserved solely for persons awaiting trial. Its annual cost is about 95,000 fr.

MAISON D'ARRÊT DES MADELONNETTES, 14, rue des Fontaines, opposite the Temple.—These buildings formerly belonged to a society of nuns, called the *Filles de la Madeleine*, who devoted themselves to the reclaiming of abandoned women. Since the revolution of 1789 it has been used, first, as a prison for females, and, on their removal to St. Lazare, as a temporary prison for men and boys. But in consequence of the completion of the *Prison modèle* described above, most of its inmates have been removed thither. Its present population is about 600, and consists both of condemned criminals and persons awaiting trial. The adult prisoners sleep together in wards of from 20 to 60 beds; they pass the day in the *préau*, or prison-yard, where they also take their meals. In the centre of this yard is a covered reservoir of water, where they are allowed to wash themselves. There are several trades carried on here, such as shoe-making, tailoring, stitching, weaving, &c., the work and materials being furnished by a



contractor, who receives one third of the profits, the prisoner receiving one third for his immediate wants, and the rest on leaving the prison. The yard and wards for boys are in a separate part of the building. The juvenile prisoners, who are sent here for vagrancy, theft, &c., are organized on a military plan; the best behaved become corporals and serjeants. They stay here till they are 21, unless their friends claim them. They are taught to read and write, and obliged to work at a trade, and earn 20 centimes a-day, which they receive on leaving the prison. Political prisoners are sometimes sent here, and put with the boys as a favour. The *parloir* is so constructed that the visitors and prisoners are at a distance of three feet from each other, separated by iron railings, between which a warder constantly goes to and fro. The chapel is plain. During religious service the men are separated from the boys. Its annual cost is about 30,000 fr.

DÉPÔT DE LA PRÉFECTURE DE POLICE.—The prison adjoining the Prefecture was built in 1828, at an expense of 300,000 fr. It is a place of temporary confinement, where persons arrested are detained 24 hours and then either set at liberty or sent to one of the other prisons. The ward on the ground-floor is reserved for prostitutes, who generally are released after a few hours' confinement, their only fault being disorderly behaviour. The beds, which line the walls around, are hinged, and pulled up during the day, leaving a bench around for sitting. The *parloir* is on the other side of the entrance. Opposite this are cells for the insane, who are not kept there more than 12 hours at the utmost, as a medical man attends twice a-day to decide whether or not they be in a state to require being sent to an asylum. On the first story are cells, called *prisons de pistole*, for such women as are willing to pay for them. On the second story are similar cells for men, and a room set apart for the children of prisoners, or such as have been found lost or abandoned in the streets. The third story contains a common prison for men, similar to that for women below. The distribution for meals is effected as follows: a keeper stands before the door, from which one prisoner at a time emerges with a bowl in his hand, where he receives his portion, and immediately passes into an adjoining room to eat. In the mean time the common prison left empty is cleaned, and at the next meal the prisoners by the same process return to their old quarters. The floating population of this place amounts on an average to 230 individuals; the mean entrances and exits per day being 120. This prison is far from being even tolerable, and new buildings are to be erected to render it less disgusting. (See p. 322.)

The CONCIERGERIE, in the Palais de Justice, is used as a

depot for prisoners during their trial, and sometimes for notorious offenders before their committal. For the historical associations connected with this prison, and a description of the building, see p. 320. It costs 25,000 fr. annually.

**PRISON DE L'ABBAYE.**—This was formerly a house of detention within the jurisdiction of the Abbaye of St. Germain des Prés, in the neighbourhood of which it stands. It contains several dungeons below ground, and is the most gloomy of all the places of confinement in Paris. The horrors which took place here during the revolution of 1789 give this building a fearful interest. It was one of the first prisons entered by the bands of assassins in the terrible month of September 1792. A mock tribunal here sat upon each victim, whence they were dismissed to the hands of the furious mob who were waiting without, by whom they were all mercilessly massacred. This prison now serves as a house of *arrest* for military offences; the house of *detention* is in the Château of St. Germain. To visit this prison application must be made to the Minister of War, but permission is seldom granted. (See p. 396.)

**PRISON FOR DEBTORS**, 70, rue de Clichy.—This prison is of plain construction, airy, and well situated; it holds from 300 to 400 persons, and costs 30,000 fr. yearly.

**STE. PÉLAGIE**, rue du Puits l'Hermite.—This prison, formerly a convent of nuns, suppressed at the revolution of 1789, was afterwards converted into a prison for debtors. It has for some years been appropriated to persons condemned to imprisonment for not more than a year, or awaiting trial, and to political offenders, sentenced to short terms of confinement. The internal arrangement of the prison has therefore been much improved. Political offenders are kept apart from the rest, and are at liberty to occupy themselves as they please. Prisoners receive soup and boiled meat twice a-week. They are not obliged to work unless they choose. There are three courts, one of which is set apart for political offenders. Those who have money may procure themselves the comforts they like. This is considered the most lenient prison in Paris. About 550 persons are generally confined here. The buildings are large and airy. Its cost to the city is 40,000 fr.

**ST. LAZARE**, 107, rue du Faubourg St. Denis.—This was the ancient convent of the Lazarists; but it is now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding one year. The *Maison Centrale*, to which they are sent for longer periods, is at Clermont. This prison is divided into three sections, altogether distinct from each other; the first contains, 1, criminals committed for trial; 2, those who are undergoing a sentence of im-

prisonment; 3, children under 16 years of age. The second section is devoted to prostitutes condemned to short imprisonment for offences against sanitary or other regulations of the police. There is an infirmary for each section. The children are locked up at night in separate cells, where they are strictly watched by means of galleries extending all along them, which have windows opening upon them, but protected by bars and lattices. The number of these cells is 200; there are besides other cells in an unwholesome part of the building, which are only had recourse to in cases of extreme necessity. The other sections have dormitories of various sizes. There are also *pistole* cells here, containing from 2 to 3 beds, where prisoners able to pay 25 or 32 sous for every ten days may enjoy a little more comfort. The infirmary of the prostitutes contains 340 beds, distributed into 17 wards. The prisoners of each section pass the day in different halls, not unlike school-rooms. A sister of St. Joseph, 40 of whom attend this prison, presides at an elevated desk; strict silence is enforced during the hours of labour. The work consists in making hooks and eyes, cashmere yarn, knitting, and needle-work. The prisoners receive one quarter of their earnings daily, and another quarter on leaving the prison; the rest goes to the expenses of the establishment. The children are taught to read and write; in case of ill-behaviour, they are punished by being excluded from the class for a short period, and this punishment is found extremely effectual. The refectory is on the ground-floor, and consists of a spacious hall, the ceiling of which is supported by nine columns in a row, bisecting it length-ways. Here the prisoners awaiting trial, the condemned prisoners, and the healthy prostitutes take their meals at different hours. The *cantine*, where prisoners may buy any humble dainties they may fancy, furnishes part of the prison revenue. The diet consists of half a litre of broth, with two-fifths of pulse or vegetables; on Sundays and Thursdays each prisoner has 125 grammes of meat. A *chemin de ronde* surrounds the building. The prison has its own bakehouse; the loaves weigh 700 grammes each, that being the daily ration. The chapel consists of a nave and galleries capable of containing 900 persons; the altar is approached by a flight of steps. The number of female prisoners is from 900 to 1,100, the annual movement of the population of this prison is about 10,000, and the cost 70,000 fr. (See p. 270.)

DÉPÔT DE CONDAMNÉS, or *Nouveau Bicêtre*, rue de la Roquette.—This prison is intended as a temporary place of confinement, rarely exceeding six months, for criminals condemned to forced labour in the *Bagnes*. Its consists of a

pile of building surrounding a large quadrangular court 180 ft. by 150 ft., three stories high; the lower of which is occupied by workshops, &c., the two upper by the prisoners' cells. The greater part of the western side is allotted to the lodgings of the director and other officers, the general linen store, &c. In this side, too, is the entrance, the porter's lodge, corps-de-garde, &c. A small court, added to the eastern side, is surrounded by a commodious chapel and an infirmary containing 36 beds. A court, in which *surveillans* and sentinels constantly keep guard, surrounds the whole; each prisoner has a separate room, in which he is locked at night; and there are *cachots*, or dark chambers, for refractory prisoners, as well as three condemned cells for prisoners under sentence of death. There is a fountain in the middle of the great court. The average number of prisoners is 400. Prisoners condemned for crimes of comparatively minor importance may, by applying to the Minister of the Interior, obtain permission to pass the time of their sentence in this prison, on condition of paying 60 centimes a-day, or 219 francs a-year, to the State. During their stay in the prison, the convicts are generally obliged to work at a trade, such as joinery, lock-making, coarse weaving, shoe-making, tailoring, &c. There is for every trade a contractor who furnishes the raw materials to the prisoners, and receives the manufactured goods for sale. The convicts are paid by the piece, and may earn from 50 c. to 1 fr. 50 c. a-day, according to their ability or habits of industry; but Government takes one-half of their earnings for prison expenses; of the rest, they receive one half every Saturday, and the remainder on their discharge. This they are allowed to spend in wine, cheese, or some other luxury of the kind at the cantine of the prison. But, owing to the very limited number of trades pursued in the establishment, few of the convicts here are set to the trade they had been brought up to; so that they are generally obliged to learn a new one. Nor is there always work sufficient for all the inmates, as that depends upon the demand in the markets; owing to this circumstance, there are often upwards of 250 men without work, who lounge in the yard, or crowd in winter to the *chauffoir*, a large heated room on the ground-floor. Every prisoner who has employment works ten hours a-day, but is allowed two hours' exercise in the open air. The prison diet consists of  $1\frac{1}{2}$  lb. of coarse but wholesome bread per day; a broth soup in the morning, and another soup of some kind of pulse for dinner, except twice a-week, when a piece of boiled meat is given instead. The distribution is effected with great regularity; the provisions are brought into each ward, and



each man, on hearing his name called, steps forward and receives his share. The relations or friends of the prisoners are admitted to see them in the *parloir* on Sundays and Thursdays from 11 to 3; they are separated from the convicts by a strong double iron railing. The prison is guarded by a detachment of 34 soldiers, and 18 keepers or *surveillants* are attached to it. This building may be looked upon as a model, both as regards solidity and sanitary conditions. It was designed by M. Gau, built in the short space of 18 months, and cost 1,245,000 fr. Its annual cost is 35,000 fr.

MAISON CENTRALE D'ÉDUCATION CORRECTIONNELLE, or *Prison des Jeunes Détenus*, rue de la Roquette.—This prison, which stands immediately opposite the last-named one, and is constructed upon the cellular principle, has more the air of a feudal castle than of a house of detention. It was planned by M. Lebas. It consists of a regularly hexagonal pile of building, with circular turrets at the angles, from each of which piles of building converge to a circular one in the centre. Six courts are thus inclosed, all of which are built on precisely the same model. The central building, which is perfectly isolated from all others, and is approached only by iron bridges, contains the kitchens, which are under-ground; above these, on the ground floor, is the general *parloir*, so contrived that the prisoners of each section are kept by themselves, and that a guardian is always placed in a corridor between them and their visitors. Above the *parloir* is the chapel, forming the whole of the upper part of the building; the prisoners of each division enter it separately, and, when once in, can see nothing in it but the altar, which is placed in an elevated situation, and approached by a gallery running along the frieze. Each story contains 95 separate chambers,  $7\frac{1}{2}$  ft. square by  $8\frac{1}{2}$  ft. high, with a window looking into the court, and a door opening into a corridor. The court contains a fountain in the middle, planted round with trees. This prison is intended for such male offenders under the age of 16 as have been declared by the tribunal incapable of judgment; they are then subjected to correctional education for a certain time, not exceeding their 20th year. (1) Even before sentence young offenders are brought here and subjected to the severe regulations of the prison. If the parents or relations of the culprit declare themselves answerable for his future good behaviour, he is released and delivered into their hands notwithstanding the sentence. In 1836,

(1) According to the last return 717 children were sent to prison as a measure of paternal correction, viz.: 375 boys and 342 girls; the prison for the latter being St. Lazare.

when this establishment was first applied to its intended purpose, the prisoners were permitted to communicate with each other in the *ateliers*, or workshops, which were in common; but as it was found that upwards of four-fifths relapsed into their former habits of vice and crime, in 1838 the silent and solitary system was introduced, since when the proportion has fallen to 1 in 25. Nevertheless the philanthropist may regret the apparent cruelty of this system, as reminding him of the prison discipline of the Inquisition. The prisoner is perpetually confined to his cell, except when he is taken to the chapel to hear mass, or to the *parloir*, to converse with his friends. His cell is both his workshop and bed-room. He rises at 6, makes his bed, washes himself, says his prayers, and breakfasts. He works from 7 to 9, and from 10 to 3; his dinner is then brought to him, and at 4 he resumes his work till 6 p.m. From 6 to 8, he reads and writes. A monitor stands in the passage, and dictates in a loud voice, so as to be heard in all the cells under his control, the small grated window in the door of each cell being left open for the purpose. Such is the monotonous life the young convict leads from day to day, till his time expires. When the weather allows of it, he has an hour's walk alone in one of the six principal courts, or in one of the small ones which have of late been added to the building for this purpose. Thus 40 prisoners may take exercise at a time, without seeing each other. Whenever the convict wants the overseer, who is stationed in the corridor, he puts an iron blade through the bars of his door, to call his attention. The name of the prisoner is unknown even to the overseer, who can only distinguish each individual by the number which is fixed above the door of the cell. Twelve trades are taught here by 24 teachers, who instruct the prisoners in carving, tailoring, shoe-making, button-making, joinery, turning, and working metals. Contractors furnish the unwrought materials and receive the manufactured articles for sale. The prisoner earns a certain sum per day, but is kept in utter ignorance of the amount. His account is kept at the office with minute regularity, and on leaving the prison he receives the sum due to him. On the eastern side of the prison are the director's house and apartments for other functionaries; on the western is the infirmary, and a large well with a wheel formerly worked like a treadmill by the more robust prisoners, but now abandoned. The average number of prisoners is 500, and their annual cost 32,000 fr.

Connected with this prison and that of St. Lazare are the two following benevolent institutions:—

**SOCIÉTÉ DE PATRONAGE DES JEUNES LIBÉRÉS DE LA SEINE.—**

This excellent institution, founded in 1833, is intended for the management of young prisoners while in confinement at the Maison Centrale, and for observing their conduct after the expiration of their punishment. Each member has one or more young prisoners under his own especial care, and whose patron he is. The liberated prisoner is bound apprentice to a trade, and the society assist the family in maintaining him if their means are insufficient. Every individual costs the society on an average 80 fr. a-year. The most gratifying effects have already resulted from the efforts of this society, which is also assisted by government. The conduct of the prisoners is greatly improved, and the number of cases of recommitment diminished from 60 to 10 per cent. The government allows the society 80 centimes per day for each prisoner liberated before the expiration of his time, but only during the remaining period of his sentence, being the same allowance as that given to a colony at Mettray, near Tours, (1) for young offenders sent thither from prison, and employed in mechanical and agricultural work. An annual meeting for the distribution of prizes for good conduct, &c., is held at the Hôtel de Ville, and a report of the proceedings is published every year. The secretary's office is 9, rue Menars.

The other association is called *Société de Patronage pour les Jeunes Filles libérées et délaissées*. The president is Mme. Lamartine, No. 82, rue de l'Université. The City pays 4000 fr. a-year to each of these two societies, and 4,500 fr. to the colony at Mettray.

**LAWs OF FRANCE AFFECTING BRITISH RESIDENTS.—**The following is extracted from the valuable work of Mr. Okey—a book that ought to be in the library of every person domiciliated in France. We have abridged a few of the more important subjects, and for the rest refer to the work itself. (2)

**BIRTHS.**—The French law requires that every birth be declared to the mayor of the commune, or arrondissement in Paris, within three days after it takes place; and that the child be produced to the officer who registers the *acte de naissance*. The father, or, in his absence, the midwife or medical man who attended at the birth, must make the declaration. The *acte* must be drawn up immediately after the birth, in the presence of two witnesses, and this is one of the few cases in which women

(1) This admirable colony receives young offenders not older than 17, from the different prisons of France, on condition that the time still remaining of their sentence be not less than 3 years. Being sent to Mettray is considered a boon. The colony consists of 12 farm-houses enclosing a square space of ground; each house contains a *family* of from 20 to 30 individuals, under the care of a *chef*; their pursuits are agricultural.

(2) A Concise Digest of the Law, Usage, and Custom affecting the Civil and Commercial Intercourse of the subjects of Great Britain and France, by C. H. Okey, 4 vol. 8vo., 10 francs.

may be good witnesses, as it may happen that they only have knowledge of the birth. It must state the day, hour, and place of birth; the sex, christian and surnames of the child, and the names of the parents and witnesses, with their domicile. This *acte* is drawn up at the *mairie*. Parties not complying with these formalities are subject to fine and imprisonment. An authentic extract from the register is valid, as a proof of birth, in England. Children born of foreigners are foreigners; but, when of age, they can claim the rights of French citizens. (1)

**MARRIAGES.**—A marriage in a foreign country between British subjects is valid in England either when it has been solemnized in the house or chapel of the British ambassador by a minister of the Church of England, or as a general rule when the parties have married in the form established in the country in which the marriage is celebrated, and it is valid by the laws of that country; or, lastly, since the recent statute of 12 and 13 Victoria, chap. 68, when the marriage has been celebrated before a British Consul, who has been duly authorized for that purpose. For a marriage in the Ambassador's house or chapel no notice or previous residence is necessary. The parties intending to marry at the Embassy in this city are required to make oath or declaration before the Ambassador to the effect that they are of age, or that the proper consent has been obtained, and that there is no lawful impediment to the marriage. A fee of 20 shillings is paid for the office in London in which the register-book of these marriages is kept. To marry according to the French law, notice or publication of the marriage is twice made by the mayor of the commune of each of the parties, with an interval of eight days between each publication. A civil ceremony is celebrated by the mayor of the commune in which one of the parties has lived for six months. The parties must produce the certificates of their birth or baptism, or, if not to be had, a declaration of seven persons made before the *juge de paix* of the date and place of birth of the party, and the consent of their parents properly authenticated; and, if they are dead, certificates of their burial and the consent of the grandfather and grandmother, if living. When the man is upwards of 25, and the woman upwards of 21, it is sufficient to show that the parents have been applied to for their consent in the manner required by the French law.—To marry at a British Consulate in Paris both the parties must have dwelt within its district not less than one calendar month, next preceding when notice is given by one of them to the Consul of the intended marriage. A copy of the notice is suspended at the Consulate. The Consul may grant a license for a marriage. When the marriage is by license, both parties have to make oath or declare that there is no impediment to marriage, that both of them have had for one calendar month previously their usual places of abode within the district of the Consul, and that the proper consent has been obtained in case of either of them being a minor. At the end of 7 days, when a license has been obtained, or otherwise at

(1) Births and deaths are now registered at the Consulate, when requested, on payment of 4s. 6d.



the end of 21 days from the notice so given, the marriage may be solemnized, either in presence of the Consul, according to the form of the Church of England, or according to any other form, or by the Consul himself, as the parties desire. The fees are : for entering and suspending notice, 10s. ; for every marriage solemnized by licence, 20s. ; without licence, 10s. For the attendance of the Consul at the marriage when by license 20sh.

**DEATHS.**—In case of death, a declaration thereof should immediately be made at the *mairie* by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after the decease, except in cases otherwise provided for by the regulations of the police. In case a deceased person leaves personal property, seals are affixed thereon by the *juge de paix*, till the heirs or legatees can establish their claims, in order that the effects may not be exposed to depredation; and in the absence of the parties interested, the seals remain unbroken till they can take possession in person or by proxy. The affixing of seals may be required by the heir or representatives of the deceased, by any person interested in the property, by creditors, servants, etc. With regard to foreigners, the *juge de paix* proceeds to this formality of his own accord, as soon as intelligence of a death reaches him. The seals cannot be removed under three days from the time of their being affixed, or from the day of the burial, and only by the *juge de paix* on a formal demand.

**WILLS.**—(The subject of wills is one of much importance, and it is desirable to have recourse to professional assistance in the drawing up of such documents.) Wills disposing of real property in England must, whether made there or abroad, be in writing, signed by the testator, or by another person in his presence by his direction, and attested in his presence by two witnesses. The same form is necessary for a will of personal property, also in England, if the testator has an English domicile. A will made in a foreign country, disposing of goods in England, must be proved in England. If the will is in a foreign language, the probate is granted of a translation by a notary public. Great inconvenience is experienced where an executor is not appointed to a foreign will. According to the laws of France, a will may be olographic, made by public act, or in the secret form. An olographic will should be written throughout, dated, and signed by the testator. A single word in the hand of another person would render it null and void. The will by public act is received by two notaries in the presence of two witnesses; or by one notary in the presence of four witnesses; in both cases it must be read over to the testator in the presence of the witnesses; and mention must be made in the will of all these circumstances. If the will be dictated in a particular or provincial idiom, the notary will write it in correct language. The will must be signed by the testator, or, if he cannot write, express mention must be made in the will of his declaration to that effect. The will must be signed by the witnesses. When a testator

makes a mystic or secret will, he must sign it, whether he has written it himself or caused it to be written. The paper containing it must be sealed. The testator must present it thus sealed to the notary, and six witnesses, at least, or cause it to be closed and sealed in their presence, and must declare that the contents of such deed are his will, written and signed by himself, or written by another and signed by himself. The notary thereon draws up the superscription, which must be written on the paper, or on the sheet which serves as a cover, and this must be signed, as well by the testator as by the notary and witnesses. Persons who cannot read are not allowed to dispose of their property by a mystic or secret will. In case a testator cannot speak, but is able to write, he may make a mystic will, provided it is throughout written, dated, and signed by himself; and at the time of delivering it to the notary in the presence of witnesses, he writes at the top of the superscription that the deed which he delivers is his will. An English subject residing in France, but not domiciled there, may dispose of his property in England according to the English law; but all real property in France, though possessed by an English subject, follows the French law of succession. By the law of France, a testator, leaving at his decease one legitimate child, may dispose of not more than half of his property; if two children, of the third part; if there are more than two children, a fourth part only will be at his disposal. Under the title of children are included their descendants, in whatever degree, claiming in right of the child from whom they descend. Upon the failure of legitimate heirs, the property passes to the surviving parent, and in default of such, to the illegitimate issue and their descendants, provided they have been legally recognized by the deceased.

**DOMICILE, NATURALIZATION.**—All persons residing in France are subject to the police laws, and are bound to observe every regulation connected with the public safety. A foreigner who has not obtained the permission of the government to establish his domicile in France can only exercise such civil rights (as distinguished from rights conferred by the law of nations) as may be secured to Frenchmen by treaty with the country to which the foreigner belongs, with this exception, that every foreigner enjoys the right of inheriting and of receiving by will or by deed of gift. In conformity with the rule that every person must be sued in the courts of the country where he is domiciled, the French courts exercise no jurisdiction over the persons or property of foreigners not in point of fact domiciled in France. This rule, however, is liable to a great number of exceptions, and is departed from in favour of French citizens, who have the right of suing foreigners in the French courts, although the foreigner sued may not be residing in France, and although the engagement on which he is sued may have been contracted in another country. The President of the Republic decides on applications for naturalization; it can only be granted after enquiry into the character of the foreigner and on the favorable report of the Council of State. The applicant must have obtained permission to fix his domicile in France, and have resided

ten years in the country subsequently to this permission. But such residence for one year will be sufficient for foreigners who have rendered the country great service, or who have brought to it either a useful discovery or distinguished talents, or who have opened great establishments in it. Until naturalization, a foreigner may be ordered by the Minister of the Interior to leave the country, without assigning a reason.

**ARREST FOR DEBT.**—Foreigners who are not legally domiciled in France are liable to arrest on a judgment recovered against them at the suit of a French creditor, whether the Frenchman is the original creditor, or has become so by indorsement of a bill of exchange or promissory note, for not less than 150 fr.; they may also be arrested before judgment and without notice by order of the President of the tribunal, given on application of such French creditor, unless they can show that they possess in France a commercial establishment, or real property of sufficient value. In case of a commercial debt, and after judgment, the recovery can be enforced by arrest, whether the parties are Frenchmen or foreigners. A recent law of the National Assembly has softened the rigour of the law in regard to imprisonment for debt, and it has been held that it extends to foreigners as well as to French citizens. By this law the length of imprisonment, when the debt has been contracted in the course of trade, or arises on a bill of exchange, is limited to 3 months, for a sum under 500 fr., to 6 months for under 1000 fr., to 9 months for under 1500 fr., and to a year when the sum does not amount to 2000 fr. The imprisonment is not to exceed 3 years for a sum of 6000 fr. or upwards. When the debt is not of the nature above described the length of the imprisonment is to be fixed by the judgment, and must be from six months to five years. Arrest neither prevents nor suspends proceedings and execution against the goods of the debtor. Arrest must not take place before sunrise nor after sunset; nor on fête days; nor in buildings dedicated to divine worship; nor at the seat of constituted authorities; nor in any house whatever, even in the domicile of the debtor, if entrance is refused, unless authorised by the Juge de Paix, who must in such case accompany the officer. The prisoner may demand to be taken to the President of the Tribunal de Première Instance, who will decide as an arbitrator.—The keeper of the prison, on receiving the prisoner, must enter in the prison-book, or register, the judgment which authorises the arrest. This must be written in a certain prescribed form, and must also certify the deposit of at least one month's prison allowance by the creditor, who must always make this deposit beforehand. A debtor may obtain his liberation by the consent of the creditor, and of all who have lodged detainers against him, given before a notary, or entered on the register of the prison; by the payment of a third of the amount and costs, and giving for the remainder a surety accepted by the creditor, or approved by the Court; by the default of the creditor to deposit one month's prison allowance, fixed at 30 fr.; or by the prisoner having entered his 70th year. In case of non-payment of prison-allowance, the debtor is entitled to an order of the court for his release, provided he apply before the money

is paid; and he cannot again be arrested by the creditor, except on payment of all costs incurred by the former in obtaining his liberation, with a deposit of 6 months' allowance in advance, in the hands of the prison-keeper.

**BILLS OF EXCHANGE.**—By the law of France all endorsements upon bills of exchange, &c., are required to be special. Unless a bill of exchange is payable to order it cannot be negotiated. The holder of a bill of exchange protested for non-payment may, upon procuring the order of a judge, distrain the goods and chattels of the drawer, the acceptor, and the indorsers; which, when so taken, are deposited in the hands of justice to answer the amount of the debt. Actions upon bills of exchange are limited to 5 years from the date of the protest, or from the last proceedings upon it; but different and frequently contradictory opinions have been held by judges respecting the interpretation of the act of 1832, and of certain clauses of the code regarding bills of exchange, and all questions concerning “debt.”

**ACTS.**—In drawing up civil documents, the French law requires that the year, day, and hour of the *acte* be mentioned, together with the christian names, surnames, ages, professions, and domiciles of all persons concerned in them. No abbreviation may be used, nor date inserted in figures.

**AMBASSADORS, CONSULS, &c.**—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This privilege, however, does not invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The ambassador is free from arrest or any civil process, and so are his servants, secretaries, &c.; but the same privilege does not apply to a consul. The duties of a consul are very extensive: he has to watch over the commercial interests of his nation; to protect his countrymen who may be in distress, and in some cases to exercise judicial authority over them. Those resident in seaports are bound to see that no vessel under their flag sails without all due claims being previously settled. In Paris the consular department is added to that of the embassy, and the office is in the same hotel.

**WITNESSES** to the execution of notarial instruments, according to French law, must be *men*, natives, 21 years of age, and having civil rights; but in case of a will made by public *acte*, they must furthermore be neither legatees, nor relatives or connections, even to the fourth degree inclusively, nor even the clerks of the notaries by whom the *acte* is drawn up. A foreigner in France may be a good witness to a civil *acte*.

**DUELS.**—It has been decided by the tribunals that, an individual having killed his adversary, an action may be maintained against him by the widow and orphans for damages.

**COPYRIGHT.**—The French law gives to the authors of works of literature, and to composers, painters, engravers, &c., the sole property and disposal of their works, during their own lives; to their widows for life, if entitled to it under the marriage-contract; to the children of the author for 20 years from his decease, or from the decease of the survivor of him and his widow, if



the latter takes a life-interest; to the author's other heirs or assignees (if he leaves no children) for 10 years from his decease. The copyright is possessed by dramatic authors during life, and by their families or heirs for 5 years after. The importation into France of works originating there, and pirated in a foreign country, is a misdemeanor. Authors may dispose of their property to another person, who then becomes entitled to the same rights. English authors have since 1852 equal rights with French authors, on depositing within 3 months after publication 2 copies of their works at the Ministry of the Interior, and registering a proper declaration.

**PATENTS.**—Formerly patents were taken out either for five, ten, or fifteen years, the respective charges being 500 fr., 850 fr., and 1,500 fr. By the new law all that is required is the payment in advance of 100 fr. per annum during the term of the patent, and the patentee can at any time discontinue the payment, if he finds his patent unproductive, which in that case becomes public property. The non-payment of the annual sum of 100 fr. within the period allowed immediately annuls the patent right. The Minister of the Interior and Commerce has not the power under the laws of receiving this payment even a single hour after it has become due. Patents of importation are no longer granted, but a patentee in a foreign country, and he only, can take out a patent for the same object in France, either in person or by an agent in Paris duly authorized by him. Although patents may still be taken for five, ten, or fifteen years as before, yet most persons take them for the extreme term, as there is no obligation to continue the payments if they do not find it worth while to do so, and it would therefore be absurd to apply for a patent for a shorter period than the fifteen years. When, however, a patent for the same invention exists in a foreign country, it will be good in France no longer than for the term that remains on the original. Mr. Merle, Patent Agent, rue Vivienne, No. 18, has published some notes on the New Patent Law, from which we extract the following, as containing useful information :

“ Foreigners have the same patent rights as natives ; but, by the new law, only the inventor can take out a patent. Hitherto any person could take out a patent in France for an invention already patented abroad, and it has frequently happened that the original patentee has been forestalled by some persons who had obtained a knowledge of the patent, and taken out a patent in France. It is very important to consider what is the publicity in a foreign country which invalidates a patent in France—1st, any printed and published description of the patent; 2ndly, any public exhibition of it which would enable a person witnessing it to carry it into execution; 3rdly, the sale of the article in a foreign country previously to the application for a patent in France; either of these grounds of publicity would vitiate the French patent. Such are the principles upon which hitherto the law has been interpreted; but from the *exposé* of the new patent law as given in the Chambers, it would appear that the mere deposit of the specification in the patent office in England would be considered a publication, inasmuch as it can be there read

and a copy of it be obtained. In order to guard against the consequences of such an interpretation of the tribunal in the event of any action for declaring the nullity of a patent, persons who have patents in England and intend to take them out also in France will do well to apply for them here before they have enrolled their specifications in England. The rights of the patentee in France are secured from the hour when he deposits his demand at the Hôtel de Ville in Paris, although the official certificate of that demand may not be delivered to him for weeks and even months afterwards. The patent also becomes vitiated if not carried into execution in France within a period of two years from its date, or if it be not worked for any two consecutive years during the existence of the patent, unless good grounds can be shown in either case for this inaction. It frequently happens that a patentee is unable to work his patent within the first two years, but in such case he must not rely too much on the grounds which he may assign for inaction, although the tribunal, when any attempt is made to set aside the patent on the ground of non-execution within the two years, usually puts a liberal construction upon the motives assigned for delay. Illness, absence, or pecuniary means, have been sometimes pleaded successfully."

**PORT D'ARMES.**—Permission to carry arms may be obtained at any prefecture, but must receive a *visé* at each change of department. It is not transferable; it costs 25 fr., and is valid for only 1 year. The sportsman should always carry it about him, since any authorised guard may always demand to see it; and, if not produced, a summons before a tribunal may be made, which will be attended with expense. Sporting must not be on another's property without leave, and on no uninclosed property out of the season, which is generally from 1st Sept. to 1st March.

**FISHING.**—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, &c., where a fishing-boat can pass. Every person fishing in private waters, without permission of the owner, is liable to a fine of from 20 fr. to 100 fr., besides damages.

**NATIONAL GUARD.**—Foreigners having acquired civil rights are liable to serve in the national guard; but in that case only.

**CARRIERS.**—The proprietors of public carriages are liable in France (unless specified to the contrary in their receipt) for the full value of objects entrusted to their care and lost, although the value of them may not have been declared. This does not apply to the luggage of a passenger, if given to the conducteur without having been entered on the way-bill.

**INNKEEPERS** and masters of hotels, in France, are responsible for the property brought into their house by a traveller, and for all robberies committed by servants or strangers, except in the case of an armed or superior force, or where the property, being of a very considerable value, was not shown to them, or the existence of it mentioned when the traveller came to the hotel, especially if any negligence as to locking-up, &c., can be shown against the owner. Their responsibility holds good even if the traveller leaves the key in the lock of his door during

the night, because he has a right to count upon the same security as if he were in his own house ; but not so if he leaves the key in during the day, because that is held to be an act of imprudence. Innkeepers and persons letting furnished lodgings may detain the effects of a lodger in case of non-payment, except the clothes actually in use ; they cannot, however, touch the goods of a deceased or departed guest, but must obtain the authority of the Tribunal de Première Instance to sell a portion of it, in order to satisfy their claim.

SERVANTS, if hired by the day, are paid accordingly, and dismissed at pleasure ; those hired by the year are paid by the calendar month, and are entitled to eight days' warning or wages on being dismissed, but must, if required, serve the eight days. When the servant gives warning, or demands to be dismissed, the eight days are not payable unless the master requires the service of the party during that period. The contract for hiring is not binding upon the servant until money has been received as an earnest. The master is in all cases believed on affirmation as to the amount and payment of wages.

APARTMENTS.—An apartment, hotel, house, or shop, may be rented in France either verbally or by writing. Leases are either executed before notaries or privately ; they must be written on stamped paper, and care should be taken to observe all the formalities required by the law for *actes*. The rent is always payable at the end of each quarter or *terme* ; the quarter-days being in reality on the first day of January, April, July, and October ; but in all cases 14 days' grace are allowed when the rent exceeds 400 fr. per annum, and 8 days when that sum or under. Foreigners in France are generally required to pay the month or *terme* in advance. The lessee, on quitting the premises, should return all keys, as a sign that tenancy is at an end ; before the pay-day of the *terme*, the repairs requisite must have been completed, the rent paid, and proof of due payment of taxes having been made must be given. Any opposition on either side is noticeable by a *juge de paix*. A lessee may underlet or assign his lease, if there is no provision in it to the contrary ; but he is responsible for the conduct of his tenant, and for his own rent as principal tenant to the proprietor. The assignee, or under-tenant, is not liable to the original lessor beyond the amount of rent due by the under-lease or assignment ; but he cannot set up payment of rent made by anticipation to his own landlord as a bar to a legal claim by the original lessor. A lessee who does not put upon the premises sufficient furniture or moveables to answer the amount of the rent may be ejected, unless he gives sufficient additional security. When a plan of the premises, or an inventory of their fittings, has been made by the contracting parties, the lessee is bound to restore every thing as he found it, excepting what may have perished or become damaged by time and fortuitous events. With this exception, the lessee may alter the premises as much as he pleases. If no plan or inventory has been made, the tenant is bound to give up possession of them in good condition. The lessee is liable for the damage in the case of fire, unless he can prove that it was communicated from a

neighbouring house, or happened by accident, or by faulty construction of the premises he occupies. If during a lease repairs become absolutely necessary, the lessee is bound to suffer them; but if they last more than 40 days, the rent is diminishable in consequence. In taking an apartment, it is usual to give a trifle as earnest-money to the porter. Notice of quitting must be given 6 weeks at least, previous to quarter day when the annual rent is 400 fr. or less, and a quarter when above that sum, and an acknowledgment must be obtained from the landlord of such notice being agreed to. As soon as notice is given, the tenant cannot refuse to show the apartments.

## FORM OF A LEASE.

Je —, propriétaire (or) principal locataire de — maison, la loue à M. —, (or) loue à M. —, — appartement, au — étage, dans ladite maison (*describing them accurately*), pour — années, qui commenceront à courir le — (*the day*) pour — prix (*amount*) payable à (*time of payment*), et sous toutes les obligations imposées aux locataires et réglées par le Code civil.

Et moi (*the lessee*) je prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à —, le —, mil huit cent cinquante. (*Signatures.*)

## RECEIPT FOR RENT.

Je soussigné, propriétaire de — maison, sise rue —, No. — reconnais avoir reçu de M. —, locataire de — appartement au — étage, la somme de — pour trois (or) pour six mois des loyers dudit appartement par lui occupé, échus le —, et la somme de — pour portes et fenêtres; dont quit-tance, sans préjudice du terme courant.

A Paris, ce —, mil huit cent cinquante.

(*The signature.*)

## CHAPTER V.

## PUBLIC INSTITUTIONS.

INSTITUT DE FRANCE.—The National Convention, by a decree of 1793, abolished all the literary and scientific societies, denominated *académies*, established under Louis XIII. and Louis XIV., and the arts and sciences seemed condemned to oblivion. After the fall of Robespierre, however, the Convention appointed a committee for the preservation of the monuments of France, created the Polytechnic school, opened the colleges, and founded the Conservatoire de Musique, Conservatoire des Arts et Métiers, &c. By a decree of Oct. 26, 1795 (3d Brumaire, an III.), the Convention founded the *Institut*, to replace the former academies, and the Directory appointed a certain number of members, who in their turn elected others whom they considered worthy. The Institute was originally divided into three classes; the first, of physical and mathematical sciences; the second, of moral and political sciences; and the third, of literature and the fine arts. Bona-



parte, who was elected a member of the first class (Dec. 25th 1797), having become Consul, divided the Institute into four classes (1803): the first comprehended the physical and mathematical sciences; the second, the French language and literature; the third ancient history and literature; and the fourth, the fine arts. Upon the Restoration, Louis XVIII. issued an ordonnance, dated March 21, 1816, by which, for the four classes of the Institute, four academies were substituted: viz. 1. the *Académie Française*; 2. the *Académie Royale des Inscriptions et Belles-Lettres*; 3. the *Académie Royale des Sciences*; 4. the *Académie Royale des Beaux-Arts*, and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies taken under the special protection of the king. In 1832, a fifth *Académie*, under the name of *Académie des Sciences Morales et Politiques*, was refounded. The funds common to all the academies are managed by a committee of 10 members, two from each academy, presided by the Minister of Public Instruction. The nominations to vacant places are balloted for in each academy, subject to the approval of the President of the Republic. The members of one academy are eligible to all the others, and can take part in their proceedings and discussions. Each receives a salary of 1500 fr. Every time a member attends, he receives a silver counter to denote that he was present; were he not to attend during the year he is exposed to a fine, and if he do not give satisfactory reasons for frequent absence, he is liable to expulsion. Each academy has its special rules and funds. The library, &c., are common to the five academies. The annual meetings of the academies are held as follows.—*Académie Française*, the first Thursday in May;—*Académie des Inscriptions et Belles-Lettres*, the first Friday in July;—*Académie des Sciences*, first Monday in November;—*Académie des Beaux Arts*, first Saturday in October;—*Académie des Sciences Morales et Politiques*, the first Saturday in April. A general annual sitting of all the academies is held on the 25th of October. The Institute comprises 213 members, besides 7 secretaries, 35 free academicians, who receive no salary, 31 associates, and 225 correspondents.

The *Académie Française* consists of 40 members; this section is specially charged with the composition of the Dictionary, and the extension and purification of the language. It adjudges an annual prize of 2000 fr. for poetry or eloquence, besides two annual prizes founded by M. Monthyon, one for the work most useful to public morals, and another for some distinguished act of virtue displayed by a poor native of France; it likewise awards a prize each year, given by M. Gobert, of

10,000 fr., for the most eloquent work on French history, and accords a gratuity of 1,500 fr. every alternate year, the gift of Count Maillé de la Tour Landry, to some deserving but indigent young man of letters. Private meetings every Thursday at 2 p.m.

The *Académie des Inscriptions et Belles-Lettres* is composed of 40 members, and 10 free academicians, besides foreign associates and correspondents. The learned languages, antiquities, and monuments, are the objects of their researches and labours. Their attention is particularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of archæological collections. (1) This academy adjudges an annual prize of 2,000 fr. for the most learned work on French History, and another for medals, founded by M. d'Auteroche. It further adjuges 3 medals of 500 fr. each for the best works on French antiquities, and a prize founded by M. Gobert. It meets on Fridays at 3 p. m.

The *Académie des Sciences* contains 65 members (including the two secretaries), 10 free academicians, and 8 foreign associates, besides correspondents. It is divided into 11 sections, as follows :—geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 3; general natural philosophy, 6; chemistry, 6; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6. The annual prizes adjudged by this academy are 1 of 3,000 fr. for physical sciences; 1 for statistics; 1 for experimental physiology; and 1 for mechanics. It also adjudges prizes for improvements in medicine and surgery; for discoveries relative to the treatment of patients; for the means of rendering any art or trade less insalubrious; for works or discoveries published upon useful matters; one by M. Delalande for the best astronomical discovery or observation; also a yearly prize, founded by the widow of M. de La Place, the astronomer, to the most meritorious pupil of the year in the *École Polytechnique*. (2) Public meetings every Monday, at 3 p. m.

The *Académie des Beaux-Arts* is composed of 41 members, including the perpetual secretary, and 10 free academicians,

(1) This Academy publishes—1. *Ses Mémoires*, 4to; 2. *Les Mémoires qui lui sont présentés par divers savants*, 4to; 3. *Les Notices des Manuscrits*, 4to; 4. *Les Mémoires sur les Antiquités de la France*, 4to; 5. *L'histoire littéraire de la France*, 4to; 6. *Collection des Histoires de France*, folio; 7. *Les Chartes et Documents relatifs à l'Histoire de France, et les Lettres des rois de France*, folio; 8. *Le Catalogue des Chartes*, folio.

(2) This Academy publishes—1. *Compte-Rendu de ses Séances*; 2. *Recueil de ses Mémoires*; 3. *Recueil de Mémoires présentés par divers savants*.

besides associates. It is divided into five sections, viz. painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6. It also distributes annual prizes for the best works of students in the arts, and those who are successful are sent to the French academy at Rome, and educated at the expense of the state. Meetings every Saturday at 3 p. m.

The *Académie des Sciences Morales et Politiques*, restored by an ordonnance of Louis Philippe (Oct. 26, 1832), is composed of 30 academicians, divided into 5 sections:—philosophy; moral philosophy; legislation, public right, and jurisprudence; political economy and statistics; history and the philosophy of history. At least one annual prize is given. This academy has 5 free academicians and also 5 foreign associates, among whom are Lord Brougham, Mr. Hallam, and Mr. M'Culloch. It meets on Saturdays, at noon.

A perpetual secretary is attached to each academy, except to that of sciences, which has two.

**BUREAU DES LONGITUDES.**—This society, formed in 1795, for the discovery of methods for the more accurate determination of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings at the Observatory. It is composed of 2 mathematicians, 4 astronomers, 4 adjunct astronomers, 2 navigators, 1 geographer, and 2 instrument-makers. It has at its disposal the Paris Observatory (where its members meet), and all the astronomical instruments belonging to government. It corresponds with the other observatories of France, and with those of foreign countries; and suggests to the government where it is desirable to establish others. The Bureau is charged to draw up a work called *Connaissance des Temps*, or yearly tables of the motions of the celestial bodies, for the use of astronomers and navigators, and to publish it several years beforehand. It revises and corrects astronomical tables and methods of calculation, and devotes its attention to the publication of astronomical and meteorological observations. One of the members delivers annually a public course of lectures on astronomy. The bureau also publishes yearly the *Annuaire des Longitudes*.

**CONSEIL SUPÉRIEUR DE L'INSTRUCTION PUBLIQUE.**—It is believed that Charlemagne was the founder of the University of Paris, so celebrated in the history of France. The number of universities in France, at the commencement of the revolution of 1789, was 10 or 12, independent of the various colleges and schools founded by different religious orders; but at that period the whole were dissolved. After various attempts to supply their place by the establishment of primary, secondary, and central schools in the departments, the Imperial go-

vernment adopted a plan of public education entirely new. For the courts of justice, which had succeeded to the ancient *Parlements* established in various parts of France, 25 courts of appeal were created in the principal towns, and the whole *Ordre Judiciaire* was made subordinate to a grand judge, Minister of Justice. In like manner, one imperial university, consisting of as many academies as there were courts of appeal, was established for all France, under the direction of a council and a grand master. Upon the restoration in 1814, Louis XVIII. abolished the office of grand judge, but retained the Courts of appeal; and at the same time did away with the council and grand master of the university, but kept up the academies. The council was afterwards re-established under the title of *Conseil Royal de l'Instruction Publique*, and placed under the authority of the Minister of the Interior; in 1822, the office of grand master was restored, and the minister of Public Instruction invested with it. This system was completely changed by the law of March 15, 1850, and still more so by a decree of March 9th 1852, which establishes a Supreme Council of Public Instruction presided by the Minister of Public Instruction, and composed of five bishops or archbishops, three Senators, three Councillors of State, three members of the Court of Cassation, three ministers belonging to the Lutheran, Reformed and Jewish creeds, five members of the Institute, eight inspectors-general, and two heads of private establishments of instruction. All the members are named by the President for one year. The Supreme Council assembles at least twice a-year. It gives its opinion on bills concerning public instruction, on regulations respecting examinations and competitions, &c., and has the control over all the Councils of Academies in France, of which there is one for every department. All the departmental academies have lyceums, colleges, and schools of primary instruction under their jurisdiction, and some have faculties of law, medicine, literature, and sciences.

Public Instruction in France is distinguished into *Instruction Supérieure*, comprising the faculties; *Instruction Secondaire*, comprising lyceums and communal colleges; and *Instruction Primaire*, comprising elementary schools. There are 8 inspectors-general for the faculties, 6 for the establishments of secondary, and two for those of primary instruction.

THE ACADEMY OF PARIS possesses a library at the Sorbonne, special funds for granting pensions to superannuated and infirm teachers, and consists of 5 faculties—*Sciences, Letters, Theology, Law, and Medicine*. The first three are established at the Sorbonne, and comprise the following professorships:—



*Sciences* : comprising mathematical astronomy, differential and integral calculus, algebra, probabilities, analytical geometry, natural philosophy, geology, mechanics, chemistry, mineralogy (at the École des Mines), botany, zoology, and comparative physiology (at the Jardin des Plantes), by 18 professors. To obtain the following degrees the candidate must be *bachelier ès lettres*, and must pass the following examinations. *Bachelier ès sciences mathématiques* : arithmetic, geometry, and algebra, plane trigonometry, analytical geometry, and the elements of physics, chemistry, and natural history, as taught in the national lyceums. *Bachelier ès sciences physiques* : elementary mathematics of 1st year of philosophy ; elements of physics, chemistry, mechanics, and the three branches of natural history, according to the programmes of the national lyceums. *Licencié ès sciences mathématiques* : differential and integral calculus, mechanics, and physical astronomy. *Licencié ès sciences physiques* : chemistry, physics, and mineralogy. *Licencié ès sciences naturelles* : botany, geology, zoology, and anatomy. To become a licentiate, the degree of bachelor must have been taken, and two courses of the faculty in the same year must have been followed. *Docteur ès sciences* : candidates are required to sustain two theses on the subjects of one of the 3 licentiates' examinations.

*Letters* : Greek literature, Latin eloquence, Latin poetry, French eloquence, literature and poetry, philosophy, history of ancient philosophy (now suspended), history of modern philosophy, ancient and modern history, geography, foreign literature, by 18 professors. To obtain the degree of *Bachelier ès lettres*, the candidate must be 18 years of age at least, and produce a certificate of having attended a course of rhetoric, and two distinct annual courses of philosophy. (1) *Licencié ès lettres* : the candidate must be a bachelor of one year's standing, and have taken four *inscriptions* in the faculty. The examination consists of compositions in French, Latin, and Greek, and in literary, philosophical, and historical questions. *Docteur ès lettres* . he must be a licentiate, and sustain two theses ; one in Latin, the other in French, on two distinct subjects within the compass of the instruction given in the faculty, and at the choice of the candidate.

*Theology* : dogmatic theology, moral philosophy, sacred scriptures, ecclesiastical law, sacred eloquence, and Hebrew. The degrees of *bachelor*, *licentiate*, and *doctor*, are also conferred in this faculty. By an ordonnance of Dec. 25, 1830, no one can be a professor of theology without having taken the

(1) See " Manuel du Baccalauréat ès Lettres."

degree of *doctor* in that faculty; nor curate of a chief town of a department, or any higher functionary in the church, without being a *licentiate*; nor curate of a chief town of a canton without being *bachelier*, unless the functions of curate or officiating minister have been performed by him for 10 years.

*The Faculty of Law* is established at the École de Droit, Place du Panthéon. There are 17 professors and 8 supplementary ones, who lecture on the general introduction to the study of law, the civil code, civil and criminal procedure and criminal legislation, commercial code, administrative law, French constitutional law, law of nations, Roman law, Pandects, history of law. To be admitted to follow these courses, in order to obtain a certificate authorizing the student to follow the profession of *avoué*, he must inscribe his name as a student; but to graduate in this faculty he must besides be *bachelier ès lettres*. *Bachelier en droit*: two examinations are necessary for this degree, which is taken at the end of the second year; the first in the civil code and the institutes of Justinian; the second in the civil code, and the codes of procedure, penal laws, and criminal process. *Licencié en droit*: a third year's study is requisite for this degree, and two examinations, besides a public act, one in Roman law, the other in civil and commercial codes, and in administrative law. *Docteur en droit*: a fourth year is necessary for this degree; two examinations and a public act: one in Roman law, the other in the civil code, the law of nations, the history of law, and constitutional law.

*The Faculty of Medicine*, and everything relating to that science, is specially treated of in Chapter VII., to which the reader is referred.

To all the faculties of the University a certain number of *professeurs-agrégés*, or assistant professors, are attached, from among whom the regular professors are chosen. The salaries of the professors vary from 2,000 fr. to 8,000 fr. All their lectures are public and gratuitous. Foreigners are admitted to them under certain regulations, which may be known on application at the seats of the faculties. (1)

The numbers of the students attending the faculties of the

(1) In France there are 6 faculties of catholic theology, established at Paris, Rouen, Bordeaux, Lyon, Aix, and Toulouse; and 2 of protestant theology, at Strasburg and Montpellier. There are 9 faculties of law, at Paris, Caen, Dijon, Grenoble, Toulouse, Aix, Poitiers, Rennes, and Strasburg. Three faculties of medicine, at Paris, Montpellier, and Strasburg. Six faculties of sciences and letters, at Paris, Caen, Dijon, Grenoble, Montpellier, and Bordeaux.

University of Paris cannot be exactly ascertained. For the courses of law they amount to about 3,000, those for medicine 3,000; and from 1,200 to 1,500 for the sciences. By a decree in 1840, of the Council of Public Instruction, foreigners wishing to follow the courses of lectures of the faculties of law, letters, medicine, or the sciences, will be admitted to take out their first inscription on producing certificates of study or examinations, or other documents required in their own countries for admission into faculties of the same order, after these certificates have been recognised as equivalent to the French diploma of *bachelier ès lettres*. The University also confers diplomas in foreign languages. By ministerial decrees of 1848 and 1849, the study of foreign languages is placed on an equal footing with that of the dead languages.

SCHOOLS AND LYCEUMS.—COLLÈGE NATIONAL DE FRANCE, 1, Place Cambray, instituted in 1530 by François I.—At this college 28 professors give public and gratuitous lectures on the following subjects:—astronomy; mathematics; general and experimental philosophy; medicine; chemistry; natural history; natural, comparative, and national law; history, political economy, archæology, the Hebrew, Chaldee, Syriac, Arabic, Persian, Turkish, Chinese, Mantchou-Tartar, and Sanscrit languages; Greek literature; Greek and Latin philosophy; Latin eloquence; Latin poetry; French literature; Slavonic languages and literature; languages of Germanic origin; literature of the south of Europe.

MUSÉE NATIONAL D'HISTOIRE NATURELLE, Jardin des Plantes.—A college or body of 15 professors gives lectures on the following subjects; mammifera and birds; reptiles and fishes; mollusca and zoophytes; insects and crustacea; comparative physiology, anatomy and natural history of man; comparative anatomy; general chemistry; practical chemistry; mineralogy; geology; botany; vegetable physiology; rural botany; cultivation of plants; physics applied to natural history. To these are added 15 assistant preparers, 1 librarian, and other officers, besides 2 masters for instruction in drawing and painting flowers, and an establishment of painters of subjects of natural history, botany, &c.

CONSERVATOIRE DES ARTS ET MÉTIERS, 208, rue St. Martin.—This establishment, especially intended for the industrial education of manufacturers, mechanics, and other workmen, contains, according to the last regulations, 14 professorships of practical geometry and mechanics; natural philosophy and explanation of machines; manufactural economy; agriculture; manufactural mechanics; descriptive geometry; manufactural legislation; practical chemistry, and the ceramic arts. There

is also a class of drawing and descriptive geometry, besides Sunday lectures on various subjects. (See p. 281.) All are gratuitous, and the expenses supported by the State.

ÉCOLE NORMALE, 21, rue d'Ulm.—This institution, established in 1808, is intended for the education of young men who wish to become candidates for professorships. To be admitted, they must be between the ages of 17 and 23, must have taken the degrees of *bachelier ès lettres* and *bachelier ès sciences*, and must have terminated their studies, philosophy included, in a lyceum or in a “*collège communal de plein exercice*.” The course of education in this school lasts three years. The establishment is administered by 3 directors, who govern the institution under the immediate control of the Minister of Public Instruction. There are 35 professors. (1)

LYCEUMS.—By the decree of April 10th, 1852, the lyceums or grammar-schools comprise two divisions; one of grammar, which all the pupils belong to until the age of 14, when they must make their choice either to follow literature or the sciences; and another, called the superior division, where those two branches are taught, and the pupils of the one have nothing in common with those of the other, except certain classes of secondary importance. The division of grammar comprises the sixth, fifth, and fourth classes; the other, the third and second classes, and that of rhetoric. The literary section of the upper division prepares pupils for the faculties of letters and jurisprudence; the scientific section prepares them for the faculties of sciences and medicine, the Polytechnic and other special schools, and commercial pursuits. Pupils must pass three years in the division of grammar, and three in the upper one. They must study logic for one year besides. The lyceums are visited once a year at least by inspectors-general. Each lyceum has a proviseur, who is the head of the establishment, a censeur des études, who has the discipline of the school under his management, and a steward. The terms for board are 1,000 fr. a-year, besides 60 fr. for college dues, and 45 fr. for university fees. Music, dancing, &c., are extra charges. The course of education comprises the Greek, Latin, English, and German languages; philosophy, physics, chemistry, letters, mathematics, history and geography. There are in Paris five lyceums, between the pupils of which, and the lyceum of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distin-

(1) All towns possessing faculties have also normal schools for providing the lyceums with masters and elementary teachers. They are called *Écoles Normales Supérieures*.



guished themselves are selected, and the adjudication of the prizes is conducted with great pomp at the Sorbonne, in the presence of the whole corps universitaire.—The following is a list of the national lyceums : *Lycée Louis le Grand*, 123, rue St. Jacques; 62 professors, comprising four lecturers on the Arabic, Turkish, and Persian languages; 418 boarders, and 543 day-scholars.—*Lycée Napoléon* (formerly *Henry IV.*), rue Clovis; 41 professors, 350 boarders, and 311 day-scholars.—*Lycée St. Louis*, 94, rue de la Harpe; 48 professors, 180 boarders, and 630 day-scholars.—*Lycée Charlemagne*, 120, rue St. Antoine; 35 professors, 862 day-pupils.—*Lycée Bonaparte*, 65, rue Caumartin; 33 professors and 1000 day-pupils. (1)

Of the private establishments of a similar nature, the following are the most considerable : *Collège Stanislas*, 22, rue Notre Dame des Champs; 22 professors, and 200 boarders. *Collège Ste. Barbe*, place du Panthéon, 56 professors, and 550 boarders. The *Collège Municipal Rollin*, 42, rue des Postes, has 27 professors and 400 boarders. The *Collège des Irlandais*, 3, rue des Irlandais, is a Catholic institution for young Irish priests.

**SPECIAL SCHOOLS.**—Besides the colleges before mentioned, there are a number of schools for special purposes founded in Paris, mostly by government; of these we subjoin a list.

**ÉCOLE POLYTECHNIQUE**, rue Descartes, Montagne Ste. Geneviève.—A decree of the National Convention, dated March 11, 1794, created a Commission des Travaux Publics, and an École Centrale, the latter of which, by a decree of Sept. 1, 1795, took the name of École Polytechnique. It received important modifications in 1848. The object of this most useful and justly-celebrated institution is to form pupils for the artillery, engineering, the marine service, bridges and highways, mining, telegraphs, and other departments. Pupils are admitted from the age of 16 to 20. They must be French by birth, or naturalized, and free from any physical defect which might render them unfit for service. Every year candidates for admission undergo a very severe examination in Paris and the

(1) In the departments there are lyceums in all great towns. The accounts of the university, as to the number of students and to the amounts of the fees received for their education, during the last scholastic year, show the following number of students :—In the 41 lyceums, 23,270; 317 communal colleges, 37,045; 101 institutions, 8,378; 1,007 boarding-schools, 23,538; total, 92,231; and the sums received amounted to upwards of 2,500,000 fr. The budget of Public Instruction for 1852 amounted to 4,364,105 fr.

departments. The terms are 1,000 fr. a-year, the pupils also providing themselves with books and other objects necessary for the pursuit of their studies, and a uniform. The affairs of the school are under the superintendence of a council of amelioration, and an administrator. The period allowed for study is two years, to which, in certain cases a third year is added. The number of pupils is about 300. Strangers cannot visit this school without permission from the Minister of War. (1) It possesses a library of 26,000 volumes. (See p. 450.)

ÉCOLE NATIONALE DES PONTS ET CHAUSSÉES, 24, rue des Saints Pères.—This school, placed under the authority of the Minister of Public Works, consists of about 100 pupils, taken from the École Polytechnique, who receive instruction in the art of projecting and constructing roads, canals, bridges, &c., also whatever concerns the different branches of civil engineering. The pupils are selected from among those who have completed their studies at the Polytechnic School, and are otherwise qualified according to the regulations. Foreigners are allowed to follow the lectures, on receiving an authorisation from the Minister of Public Works, which must be applied for by the respective ambassador. It has 15 professors.

ÉCOLE D'ÉTAT-MAJOR, 138, rue de Grenelle.—This school is destined to form pupils for the staff service. The usual term of study is two years, when those pupils who have passed the examinations with honour are appointed in their turns, as vacancies occur, to lieutenancies of the staff, but are attached during four years to infantry or cavalry regiments of the line.

ÉCOLE DES MINES, 30, rue d'Enfer.—This establishment, erected in 1783, is under the control of the Minister of Public Works, and intended for the study of mineralogy, geology, mining, &c., for which purpose it possesses a considerable collection of minerals, and a library specially devoted to the above branches of science. At its head is a *Conseil des Mines*, composed of 8 inspectors, which directs all affairs relating to mining operations. Gratuitous lectures are given in geology and mineralogy during six months, commencing Nov. 15. There are three classes of pupils: 1. the *élèves ingénieurs*, taken from the Polytechnic School; 2. the *élèves externes*, admitted by public competition; 3. foreign pupils, admitted by a special order from the Minister of Public Works, on application by the respective ambassador. The library is open daily to the public from 10 to 3, holidays excepted.

ÉCOLE DES CHARTES, at the Palais des Archives, rue du

(1) The fullest information on this remarkable institution will be found in the publication called "Programme des Études."

Chaume.—This institution was founded by Louis XVIII., for encouraging the study of the ancient manuscripts contained in the different libraries, and the dépôts of the archives of the kingdom. It has been removed from the Bibliothèque Nationale to its present situation, and considerably increased. Three professors and four assistant-professors give lectures daily on palæography, and the art of decyphering ancient documents. The number of pupils is unlimited; to be admitted as such the candidate must have the degree of bachelor, and undergo an examination; his age must not be under 18, nor exceed 25. The establishment is open daily from 10 to 4; it consists of an elegant lecture-room for 100 pupils, a small library with desks, where students are at liberty to study between lectures, and a few other apartments. The students who distinguish themselves receive from the Minister of Public Instruction an allowance of 600 fr. yearly, till they obtain places, either as professors of the school, assistants of the Académie des Inscriptions, or librarians.

ÉCOLES DES LANGUES ORIENTALES VIVANTES, at the Bibliothèque Nationale, 12, rue Neuve des Petits Champs.—9 professors are attached to this establishment, and lecture publicly and gratuitously on the following languages:—Pure and Vulgar Arabic, Persian, Turkish, Armenian, Modern Greek and Greek palæography, Hindoostanee, Vulgar Chinese, Malay, and Javanese.

ÉCOLE DES BEAUX ARTS, 12, rue des Petits Augustins.—This school, which is under the control of the Minister of the Interior, is divided into 2 sections, painting and sculpture, and architecture. Lectures are given gratuitously on every subject connected with the arts by 20 professors. Annual prizes are distributed; the first prizes entitle the successful candidate to study at Rome at the expense of the State and to pass 4 months at Athens. The Museum of the School is open to the public on Mondays, Tuesdays, Wednesdays, and Thursdays, from 10 to 4, on application for a card at the *Secrétariat*.

ÉCOLE NATIONALE GRATUITE DE DESSIN, DE MATHÉMATIQUE, ET DE SCULPTURE D'ORNEMENT, 5, rue de l'École de Médecine. For the instruction of artisans in drawing and architecture; lectures are also given on geometry, arithmetic, mensuration, timber-cutting, &c.

ÉCOLE NATIONALE, SPÉCIALE, ET GRATUITE DE DESSIN, 7, rue de Touraine.—This school, for the instruction of young women intended for the arts or manual professions, affords the means of studying figures, landscapes, flowers, &c. (1)

(1) An *Ecole Gratuite de Dessin*, founded in 1830, by MM. Charles

ÉCOLE CENTRALE DES ARTS ET MANUFACTURES, 1, rue des Coutures St. Gervais, founded in 1828, and established on the plan of the old École Polytechnique, for the education of persons intended for civil engineers, directors of manufactories, builders, and teachers of the application of the sciences. It does not admit pupils under 16; candidates must pass an examination in arithmetic, algebra, geometry, and mathematical drawing.

ÉCOLE SPÉCIALE DU COMMERCE, 22, rue St. Pierre Popincourt.—This school was founded in 1820 by the late Casimir Périer, and by Messrs. Chaptal, Ternaux, and Laffitte. More than 3,000 pupils have, since its foundation, received a practical commercial education, at an expense for board and tuition varying according to age from 1,200 to 1,400 fr. a-year.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE, 11, faubourg Poissonnière.—This institution was founded for the instruction of young persons of both sexes in singing, music, and declamation. There are 10 *bourses* of 1,000 fr. founded by the City and the Government for as many boarders. Outdoor pupils are admitted after passing an examination, and must have attained the age of 10 for the piano or other instruments, of 15 for declamation, and of 16 for singing. Their number is 600; the first professors give gratuitous instruction daily, and a very valuable musical library, public from 10 to 3, is attached to this establishment. (See p. 255.)

ÉCOLES D'ÉQUITATION.—The best are at 95 bis, rue St. Lazare; 12, rue Duphot; and 42, faubourg Montmartre.

GYMNASE, 6, rue Jean Goujon, Champs Élysées.—At this institution, conducted by M. Amoros, instruction is given to pupils of both sexes in gymnastic exercises. It is very well attended.

COLLÈGES MUNICIPAUX.—There are three of these establishments, belonging to the City of Paris; the *Collège Rollin*, already mentioned at p. 113, affording the instruction necessary for the University; the *Collège Chaptal*, 30, rue de Cléry, intended for commercial education, and in which French and foreign languages, history, geography, cosmography, elementary and descriptive geometry, algebra, geology, minera-

and Dupré, at 130, faubourg St. Antoine, open on Tuesdays, Thursdays, and Saturdays, at 10 in the evening, is assiduously frequented by laborious workmen. There is also another, in the quartier St. Avoye, and one for adult females, by Mme. Charles. These three schools contain upwards of 700 pupils; there are also 2,400 pupils in the gratuitous École Nationale of Design, and in five other similar schools founded by the City of Paris; and in counting the pupils of the different primary schools, and those of the Polytechnic Association, who also receive lessons of Design, the total number is upwards of 10,000, all adults.



logy, chemistry, natural philosophy and history, mechanics, the study of unwrought materials, technology, surveying, perspective, and singing, form the subjects of instruction; and lastly, the *Collège Turgot*, opposite the Synagogue, rue Neuve St. Laurent, affording a somewhat inferior degree of instruction. The *Collège Chaptal* alone admits boarders at 1,000 fr. a-year, everything included. The out-door pupils are charged 200 fr., or 150 fr., if only the higher branches be required. Director, M. Goubaud.

INSTITUTIONS AND PENSIONS.—These establishments are equivalent to academies and boarding-schools in England, but are under the control of Government. In Paris there are 50 *institutions* or preparatory schools for the lyceums, and 240 *pensions*. The number of *institutions* for young ladies is 180, and of *pensions* 123. There are besides in the rest of the department of the Seine a considerable number of institutions and pensions for the education of both sexes, exclusive of the smaller schools, which in Paris and its vicinity amount to more than 500. For a list of the best, see DIRECTORY.

ÉCOLES PRIMAIRES SUPÉRIEURES DE LA VILLE DE PARIS.—The name of these schools indicates their object. They form the fourth class under the direction of the Supreme Council of Public Instruction. There are two for boys, and one for girls.

ADULT SCHOOLS.—There are in the department of the Seine 54 schools or classes for adults, containing 2,700 pupils in Paris, 800 in the arrondissement of St. Denis, and 1,085 in that of Sceaux. The schools in Paris are 22. The pupils receive gratuitous instruction in reading, writing, arithmetic, grammar, drawing, geometry, vocal music, &c., every evening from 8 till 10, so as not to interfere with their avocations.

OUVROIRS.—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls; there are 1 or more in each arrondissement; their total number is 30, and the children frequenting them are 1,600. Their cost, including the adult schools, is 632,125 fr. per annum.

Of the Écoles Primaires for children, there are, for boys, 31 Écoles Mutuelles and 27 Écoles Simultanées; for girls, 34 Écoles Mutuelles, and 31 Écoles Simultanées. The expense of all the Écoles Primaires to the municipality is about 1,254,000 francs (1) annually. The funds contributed by charitable associations to some of the above-mentioned schools amount to 50,000 fr. Children are admitted from the age of 6 to that of 15. Elementary singing is taught in all these schools.

(1) The cost of primary instruction in Paris under the Restoration was only 70,000 fr.

The monitors receive prizes according to merit. The salaries of the masters are 1,800 fr.; the mistresses 1,500 fr. per annum; and all are either provided with a house, or receive an allowance of 300 fr. towards their rent. Their salaries are increased every 5 years by 200 fr., till the total increase amounts to 600 fr. If they hold an evening class for adults, they are paid in addition 10 fr. annually for every pupil. (1)

ÉCOLES SPÉCIALES DE DESSIN.—Of these schools there are 7 for males, and 2 for females, maintained by the City of Paris.

SALLES D'ASILE, or *Infant Schools*, are rapidly forming all over Paris. There are at present 32 such establishments, and they receive during the day 6,610 children, viz. 3,710 boys and 2,900 girls. Their annual expense is 175,600 fr. Infants are received till their sixth year. The society for the promotion of these schools holds its meetings at 58, Chaussée d'Antin, where the Inspectress-general resides. (2)

The *Maison de St. Denis*, devoted to the instruction of the daughters, sisters, and nieces of members of the Legion of Honour, deserves to be mentioned here, although not situated within Paris. It was originally established by Napoleon in the Château of Écouen, under the superintendence of Madame Campan, and has been rendered illustrious by the peculiar favour of the Emperor, who often visited it; by the Letters and the enlightened cares of its excellent governess; and by the numbers of accomplished and distinguished women who have received their education within its walls. Since 1815 it has been fixed in the vast buildings of the confiscated Abbey of St. Denis, and according to the latest regulations, is thus constituted. The Grand Chancellor of the Legion presents the Lady Superintendent of the house to the President of the Republic for appointment, and names the other ladies by his own authority. All pupils are nominated by the Grand Chancellor. The establishment consists of a lady superintendent, 6 ladies dignitaries; 12 ladies of the 1st class, 40 ladies of the 2d class, 20 novices,

(1) A school for children of the Jewish persuasion has been erected at the cost of 200,000 fr. in the Marché des Blancs Manteaux. The total number of children frequenting the primary schools of Paris last year was 45,361. From 1847 to 1850 no less than 22 new ones have been created, and the pupils increased by 6,834 children. The Écoles Primaires for all France, according to the last returns, contained 1,388,964 boys, 943,616 girls: total, 2,332,580. The expense of communal schools was 9,017,427 fr., and the votes of councils-general for maintaining them amounted to 4,231,608 fr.

(2) The most authentic accounts of the institutions for public instruction in France are to be found in the "Almanach de l'Université," and in the "Reports" of the préfet of the département.

besides candidates for the noviciate, and 500 pupils, of whom 400 are taught gratuitously, the remainder at the expense of their families. The superintendent, dignitaries, and governing members of the institution wear orders and decorations corresponding to those of the members of the Legion of Honour; and retiring pensions are allowed them after a certain number of years. A highly finished education is given to the pupils; and the young ladies who are brought up here receive all the advantage that can result from a well-matured system of collegiate instruction, aided by eminent professors of the fine arts and music. 3 almoners and a large medical staff are attached to the service of the establishment. The rules of the house are exceedingly strict, without being severe; all the members of it wear the same uniform, black dresses, black bonnets and gloves, with aprons and collars; all dine together, and are subjected to almost military discipline. Frequent examinations take place, and prizes are bestowed according to merit. Permission to visit the establishment is granted by the Grand Chancellor on a written application.

Two succursal houses, belonging to this institution, and conducted upon the same plan, are established, one in rue Barbette, Paris, the second at the Maison des Loges, at St. Germain. These contain jointly 400 gratuitous pupils, and are superintended by the Congrégation de la Mère de Dieu.

**PUBLIC MUSEUMS.**—Besides the Louvre, containing the richest and most important collections of ancient and modern art, there are several other museums of art, numismatics, natural history, &c., described in their proper places, and enumerated in the Index under *Musée*, *Galerie*, and *Cabinet*.

**PRIVATE MUSEUMS.**—The following is a list of private collections, to which access may be obtained, by application in writing to the owners :—*Ancient and Modern Art* :—M. Sauvageot, 56, rue du Faubourg Poissonnière. (Sundays.)—M. Moreau, 38, rue Neuve des Mathurins.—M. Lacaze, 48, rue Neuve des Mathurins.—M. Marcille, 31, rue de Tournon.—*Paintings by Living Masters* :—M. Paturle, 23, rue du Paradis-Poissonnière. (Wednesday, from 1 to 6.)—M. Bonnet, 53, rue de Larochevoucauld.—*Birds and Shells* :—M. da Gama Machado, 3, quai Voltaire.—*Numismatics* :—M. Rollin, 12, rue Vivienne.—*Herbaries* :—M. Adrien de Jussieu, at the Garden of Plants.—*Phrenology and Anthropology* :—Dr. Dumoutier, 37, rue de Seine.

The following are only accessible upon proper introduction : *Paintings* :—Count Demidoff, 113, rue St. Dominique.—Baron James Rothschild, 19, rue Laffitte.—Mr. Hope, 131, rue St. Dominique.—M. de Morny, aux Champs Elysées.—*Antiquities* :

Count Pourtalès, 7, rue Tronchet.—Duke de Luynes, 31, rue St. Dominique.—*Mineralogy*:—M. Cordier, at the Garden of Plants.

**PUBLIC LIBRARIES.**—This city possesses many valuable libraries, for which, see *Index*, under the head *Bibliothèques*.

**PRIVATE LIBRARIES.**—There are several attached to the different public offices and institutions; but cannot be visited without a permission granted for some special object. Thus every ministry has one relating to its peculiar department; the Cour de Cassation and other tribunals have theirs at the Palais de Justice; and the *École Polytechnique*, the *École des Ponts et Chaussées*, the *Arts et Métiers*, the *Séminaire St. Sulpice*, and the *Observatoire*, have each their particular one. The libraries of the Palaces of the State are under the authority of the Minister of State.

**LITERARY AND SCIENTIFIC SOCIETIES.**—**SOCIÉTÉ DES ANTIQUAIRES DE FRANCE**, 12, rue Taranne.—This society, which, when formed in 1805, was called *Académie Celtique*, and has published some very interesting memoirs, devotes itself to the history and antiquities of all nations, but particularly to those of the Gauls and French down to the 16th century. It consists of 60 resident members, and numerous correspondents.

**SOCIÉTÉ PHILOMATHIQUE**, 8, rue d'Anjou Dauphine.—This Society, composed of 60 members, is, next to the Institute, the most scientific body in Paris. It publishes a *Bulletin*.

**SOCIÉTÉ ENTOMOLOGIQUE**, at the Hôtel de Ville.—Meets on 2d and 4th Wednesday of every month. President: M. Chevrola.

**SOCIÉTÉ DES CONFÉRENCES HORTICOLES DU DÉPARTEMENT DE LA SEINE.**—Holds two exhibitions of vegetables, fruits, and flowers, at the Luxembourg, at no fixed period, and meets the first Tuesday of each month, 8, rue d'Anjou Dauphine.

**SOCIÉTÉ DE L'HISTOIRE DE FRANCE.**—Meets on first Monday of every month, at the Bibliothèque Nationale, 10, rue Neuve des Petits Champs. Its object is the publication of original documents on the History of France, previous to 1789. It also publishes an annual. President: M. Duchesne aîné.

**SOCIÉTÉ DES BEAUX-ARTS.**—Meets at the Hôtel de Ville on 1st and 3d Tuesdays of the month; holds a public sitting in May, and publishes the *Revue des Beaux Arts*. President: M. Rohault de Fleury.

**SOCIÉTÉ DES GENS DE LETTRES.**—The object of this society is to secure the rights of literary and scientific authorship; it meets every Monday. Central Agency, 14, Cité Trévise.

**ATHÉNÉE NATIONAL DE PARIS**, 8, rue du 24 Février.—Founded in 1781, by the unfortunate aeronaut Pilatre du Rosier. Lectures are delivered in winter on branches of literature and science. The annual subscription is 120 fr., with



access to a reading-room, conversation-saloon, and library.

**SOCIÉTÉ FRANÇAISE DE STATISTIQUE UNIVERSELLE**, 21, rue Louis le Grand.—This society, founded in 1829, by M. César Moreau, to aid the progress of general statistics, has published different works, and awards prizes and medals for productions entitled to distinction.

**SOCIÉTÉ DES BIBLIOPHILES**, Hôtel Pimodan, Ile St. Louis.—The object of this society, which consists of about 20 members and some foreign associates, is the printing or reprinting of very scarce or inedited works. President: M. Pichon.

**SOCIÉTÉ NATIONALE DE GÉOGRAPHIE**, 23, rue de l'Université.—Founded in 1821, for the advancement of geographical science, by sending travellers to countries little known, proposing subjects for prizes, corresponding with learned societies, travellers, and geographers, and publishing works, maps, and a bulletin. The annual subscription is 36 fr. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers.

**SOCIÉTÉ GÉOLOGIQUE DE FRANCE**, 24, rue du Vieux Colombier.—Its object is the study of geology in general, and of that of the soil of France in particular. It meets on 1st and 3d Monday of every month. It has a good library. President: M. Élie de Beaumont.

**INSTITUT HISTORIQUE**, 9, rue St. Guillaume.—This society cultivates the history of nations, literature, sciences, and fine arts, and holds an annual conference, wherein these subjects are discussed and prizes are awarded; it publishes a monthly bulletin. Public and gratuitous lectures are given. Members pay 20 fr. a-year, and have the journal gratis.

**SOCIÉTÉ PHILOTECHNIQUE**, 148, Galerie Valois, Palais National.—Composed of 60 artists and scientific and literary men, besides honorary and free members, and correspondents, holds public half-yearly meetings, at the Hôtel de Ville, at which papers are read, and musical compositions performed. Sometimes the artists exhibit their pictures, designs, or sculpture. The committee sit every 10th day.

**ATHÉNÉE DES ARTS, SCIENCES, BELLES LETTRES ET INDUSTRIE**, Hôtel de Ville.—Founded in 1792, for the encouragement and advancement of the arts and sciences. Its members consist of artists, scientific men, and artisans; ladies are also admitted. At the annual public meetings, in May, prizes are adjudged for useful inventions and improvements. The ordinary sittings take place on Mondays; there are besides literary and musical soirées every three months. President: M. Mathieu.

**SOCIÉTÉ DES AMIS DES ARTS**.—This society was founded before the revolution of 1789, but was subsequently dissolved,

and re-established in 1816. Its object is to encourage the fine arts, by purchasing original paintings, statues, drawings, engravings, &c., by living artists of the French school. An unlimited number of subscribers are admitted, who, at the end of each year, can withdraw, or continue members of the society. Every share is fixed at 100 fr., but may be divided into 4 coupons, and each subscriber can take as many shares as he pleases. Eight-tenths of the annual receipts are devoted to the purchase of pictures, statues, vases, bas-reliefs, drawings, bronzes, &c., another tenth is appropriated to engraving. The objects of art thus purchased during the year are exhibited at the Louvre, and distributed among the shareholders by means of a lottery, in proportions regulated every year by the committee. Such shareholders as do not gain prizes are entitled to a proof engraving. Eighty proofs before letters are drawn of every engraving ordered by the society, and distributed by lottery among the shareholders. Subscriptions received by the secretary, at the Louvre.

COMITÉ CENTRAL DES ARTISTES, for the promotion of the fine arts and affording assistance to poor painters and other artists, meets at the Hôtel de Ville on the 1st and 3d Friday of every month. President : M. Galimard.

ACADÉMIE NATIONALE AGRICOLE, MANUFACTURIÈRE, ET COMMERCIALE.—This society was founded in 1830, and revived in 1848. It publishes a monthly review, and opens every second year an exhibition of specimens of the manufactures belonging to its members. Each member pays 20 fr. annually. Its sittings are held at the Hôtel de Ville on the 3d Wednesday of every month. President : M. Albert Montémont.

SOCIÉTÉ ETHNOLOGIQUE, 8, rue d'Anjou Dauphine.—President, M. d'Orbigny. The object of this society is the natural history of man. Meetings on the 2d and 4th Friday of every month. Strangers are admitted on an introduction by a member. The society publish their transactions periodically.

SOCIÉTÉ DES ENFANTS D'APOLLON. This society, founded in 1749, meets every month, and holds an annual meeting, devoted to music and poetry. Among the members are several of the most celebrated musicians in Europe, as well as distinguished artists and men of letters.

SOCIÉTÉ DU CAVEAU.—This society was founded in 1737, by Piron, Crébillon junior, and Collé, and met at that period in a tavern called *Caveau*, in the Carrefour de Bussy. Duclos, Bernard, Moncrif, Helvétius, and Rameau were successively members of it. After some vicissitudes in 1793, when it changed its name to *Dîners du Vaudeville*, and later to *Société Lyrique des Soupers de Momus*, it was reconstituted under its

ancient name in 1834. The members meet twice a-month to cultivate poetry, and once for the pleasures of the table. Their rendezvous is at 248, rue St. Honoré.

**SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE**, 14, rue St. Germain des Prés—The object of this society which has but recently erected at its own cost the building it now occupies, is the improvement of every branch of industry, by giving prizes, rewarding inventions, and publishing a bulletin upon discoveries. Since 1801, it has expended 500,000 fr. in prizes. It has a collection of models to which visitors are admitted. President, M. Dumas.

**SOCIÉTÉ CENTRALE D'AGRICULTURE**.—Established in 1788, for the improvement of rural and domestic economy in France. Meetings at the Hôtel de Ville every Wednesday at noon. It is the centre of the correspondence of all the agricultural societies in this country, and consists of 37 ordinary, 9 free, and 13 foreign associates.

**SOCIÉTÉ D'HORTICULTURE**, 12, rue Taranne, for the improvement of the culture of gardens, esculent plants, vegetables applicable to the arts, fruit-trees, &c. It grants prizes and medals, exhibits plants, flowers, &c., and publishes monthly the *Annales de la Société d'Horticulture*.

**INSTITUT D'AFRIQUE**, 7, rue St. Florentin, founded in 1838, to promote the civilisation and colonisation of Africa.

Besides these there are numerous other societies in the capital, full information respecting the objects and constitution of which may be obtained at the addresses annexed to them. The following are the principal :—*Société Sericicole*, 12, rue Taranne.—*Société des Instituteurs et Institutrices*, at the Hôtel de Ville: *Société de l'Enseignement universel*, at the Hôtel de Ville.—*Société Asiatique*, 12, rue Taranne. It publishes the *Journal Asiatique*.—*Société pour l'Instruction Elémentaire*, 12, rue Taranne.—*Société des Maîtres de Pension*, 12, rue Taranne.—*Société des Architectes*, 12, rue Taranne.—*Société des Progrès Agricoles*, 38, rue Saints Pères.

**RELIGIOUS INSTITUTIONS**.—Under the Restoration the Roman Catholic creed was declared to be the religion of the State, all others being merely tolerated. The Charter of 1830 having done away with these distinctions, all the persuasions professed at that time by French subjects have equal rights by law. In point of fact, however, the Roman Catholic Church predominates, that being, nominally at least, the creed of the majority of the French nation.

**I. ROMISH INSTITUTIONS**.—Bishops and archbishops are named by Government, and confirmed by the pope; they take their oath of allegiance to the State before taking possession

of their sees. Bishops name their vicars-general and curates, subject to the approbation of Government. The Romish clergy of Paris is composed of 1 archbishop, 13 vicars-general; 3 secretaries, 2 metropolitan and 2 diocesan officials; 114 canons; 11 superintendents of the edifice of Notre Dame; 3 superiors of seminaries, and 39 curés or parish priests, besides an indefinite number of priests not attached to any particular service. In Paris each of the 12 arrondissements has a parochial church, and a number of others called *Eglises Succursales*, or *District Churches*. Full descriptions of these will be found in their proper places. (1) We would however particularly recommend to the attention of strangers the *Madeleine*, *Notre Dame de Lorette*, *St. Vincent de Paule*, the Cathedral of *Notre Dame*, *St. Etienne du Mont*, *St. Germain l'Auxerrois*, *St. Eustache*, *St. Gervais*, and *St. Sulpice*. (See *Index*.)—Churches or chapels not attached to the service of a particular district, but deserving of particular attention, are the *Église des Invalides*, the *Chapelle Expiatoire*, the *Chapelle de St. Ferdinand*, and the *Église St. Geneviève*. (See *Index*.)

*Convents*.—There are above 30 such establishments in Paris, principally of nuns, who devote themselves to the education of young ladies, the relief of the sick, and other useful pursuits. Among the principal we may mention: the *Dames du Sacré Cœur*, 77, rue de Varennes; the *Dames de St. Michel*, 193, rue St. Jacques; the *Dames de St. Thomas de Villeneuve*, 27, rue de Sèvres; the *Dames Augustines Anglaises*, 25, rue des Fossés St. Victor; the *Congrégation des Sœurs de St. Vincent de Paule*, or sisters of charity, 140, rue du Bac. The latter, about 500 in number, devote themselves to the care of the sick in the hospitals, in private houses when required, and to the superintendence of schools for the poor. But to prevent them from making the sick bed an instrument for proselytism, a ministerial decree has authorized the admission into the hospitals of ministers of any established creed.

The following other institutions belong to the same creed:

*Séminaire St. Sulpice*, Place St. Sulpice.—It has a superior, a director, and 13 professors, and 160 students in theology. A succursal house is established at Issy, for the study of philosophy, with a superior, 5 professors and directors, and 50 students. It possesses a library of 20,000 volumes.

*Séminaire de St. Nicolas du Chardonnet*.—Forms two divisions: one established at the ancient seminary, 18 bis, rue de Pontoise, and the other, called *Petit Séminaire*, at 21, rue

(1) A plan for the better distribution of the parishes of Paris with respect to population, and for increasing their number, is now under the consideration of the ecclesiastical authorities.



Notre Dame des Champs. The two houses contain 300 pupils.

*Séminaire des Missions Etrangères*, 128, rue du Bac.—Missionaries are educated here in the Asiatic languages, and in whatever may fit them for the missions in the East.

*Séminaire du St. Esprit*, 30, rue des Postes.—The pupils of this seminary, destined for missions to the French colonies, consist of young Frenchmen or Creoles who have devoted themselves to the ecclesiastical state.

*Institut des Frères des Écoles Chrésiennes*, 33, rue Plumet.—It has a noviciate for the teachers of the Écoles Chrésiennes. There are in Paris 10 establishments and 80 classes.

*Caisse Diocésaine*.—This fund is destined to afford pensions to aged or infirm priests, and to grant allowances to young men destitute of fortune who devote themselves to the ecclesiastical state, to enable them to prosecute their studies.

II. PROTESTANT INSTITUTIONS.—By the decree of March 26th, 1852, every protestant parish has a presbyterial council composed of from 4 to 7 lay members elected by the parishioners, and presided by the pastor. One half of the members is renewed by election every three years. The presbyterial councils of the chief town of the circumscription are called *Consistories*, are composed of double the number of members, and exercise authority over the others. They elect their president from among the pastors who are members of it.

*Calvinists*.—The pastors of this creed are appointed by the consistories. There is at Paris a central council of all the reformed churches of France, composed of members named by the government, and two senior pastors of Paris. This persuasion has a faculty at Montauban. Its churches in Paris are: *l'Oratoire*, 157, rue St. Honoré; *la Visitation de Ste. Marie*, 216, rue St. Antoine; *le Pentémont*, 106, rue de Grenelle St. Germain; a chapel at 38, Boulevard extérieur at Batignolles Monceaux. The number of pastors is seven. The eloquent M. Athanase Coquerel, is of the number.

*Lutherans*.—This church, divided into *parishes*, *consistories*, and *inspections*, is governed by a *Directory*, composed of a president, a lay member, and an ecclesiastical inspector, all appointed by Government, and two deputies named by the *Superior Consistory*. The latter is composed of two lay deputies for every inspection, of all the inspectors, one professor of the seminary of Strasburg, the president and the lay member of the directory. It is convoked by the Government at least once a year, and oftener upon application. It takes cognizance of all that relates to the discipline and administration of the Church. The Directory appoints the pastors, vicars and professors of the college with the approbation of the Go-

vernment, and recommends the appointment of the professors of the theological faculty. The seat of the Superior Consistory is at Strasburg, but it is represented at Paris by the Consistory of the capital in all its official relations with the Government. The *inspection* is composed of the pastor and one elder of each Consistory within its jurisdiction, and elects 2 laymen and one clergyman as inspectors, who exercise general vigilance over the other pastors. This persuasion has a seminary, a college and a faculty at Strasburg.—In Paris its churches are : *La Rédemption*, 5, rue Chauchat ; *les Carmes Billettes*, 16, rue des Billettes (in French and German), the *Chapelle Evangélique*, 6, rue Montholon, and a chapel, 147, rue du Temple. These churches have together 5 pastors.

The following are not paid by the state :

*Church of England*.—The clergy of this church is composed of the chaplain to the embassy, and 3 ministers. The episcopal chapels are : at the British Embassy, 39, rue du Faubourg St. Honoré ; 5, rue d'Aguesseau, Faubourg St. Honoré, and the Marbœuf Chapel, 10 bis, Avenue Marbœuf, Champs Élysées. *French Independents*, chapelle Taitbout, 44, rue de Provence ; service in French and English. A school with chapel annexed is at 74, rue St. Maur, faubourg du Temple.—*Wesleyan Chapel*, 23, rue de la Concorde ; service in French and English.—*Swiss Church*, 357, rue St. Honoré. For the hours of divine service at these churches, the reader is referred to the article *Stranger's Diary*, in every Saturday's *Galvani's Messenger*.

*Protestant Schools*.—There are several communal and other schools of various Protestant persuasions in Paris. The principal are at 13, rue Rambuteau ; 39, rue des Écuries d'Artois ; 93, rue de Reuilly ; and 6, passage Colbert.

*British Free Schools*, for boys and girls, 156, rue St. Honoré.—The events of 1848 caused a similar establishment in the rue des Écuries d'Artois to be closed, when Mr. Argent, the Catechist of the Colonial Church Society, resolved to devote a portion of his time to the instruction of all the children whom he could gather together, until there should be again a regularly organized institution in Paris ; from 40 to 50 children derive the benefits of instruction from this institution. The school is open daily from 10 to 1.

The following are other Protestant religious institutions :—

*Société Biblique Protestante de Paris*, 16, rue des Moulins St. Roch.—The object is to spread the Holy Scriptures, without note or commentary, in the versions received and used in Protestant churches. It holds an annual public meeting.

*Société pour l'Instruction primaire parmi les Protestants de France*, 3, rue de l'Oratoire St. Honoré, instituted in 1830.

*Société des Missions Évangéliques chez les peuples non chrétiens*, formed in 1832, 29, rue de Berlin, place de l'Europe.

*Société des Traités religieux*, 2, rue Tronchet.

*Société Évangélique de France*, 8, rue Rumford.

*Société Biblique française et étrangère*, 8, rue Rumford.

III. GREEK CHURCH.—Chapel of the Russian Embassy, 12, rue de la Fraternité.

IV. ARMENIAN PERSUASION.—Séminaire des Moines Arméniens Mékétairistes de St. Lazare de Venise, 12, rue Monsieur.

V. JEWISH PERSUASION.—The ministers of this creed are paid by the State. A central Consistory, headed by the Grand Rabbi of Paris, exercises jurisdiction over the other Consistories throughout France in matters relating to religion. The synagogue in Paris is situated at 14, rue Neuve St. Laurent, having another entrance at 15, rue Notre Dame de Nazareth. A central Rabbinical school is established at Metz, for aspirants to the priesthood. As a proof of the perfect equality enjoyed by Jews in France, it may be mentioned that at the revolution of Feb. 1848 M. Crémieux, a gentleman of that persuasion, became minister of Justice in the Provisional Government (1).

(1) The total number of Catholic clergy in France is about 42,000, comprising 15 archbishops, 65 bishops, 176 vicars-general, 661 canons, 3,301 curates, and 28,801 priests of *églises succursales*. To these may be added 8,500 theological students intended for the priesthood. The archbishop of Paris has 50,000 fr., the other archbishops 20,000 fr. each, and bishops 12,500 fr. The four bishops or archbishops who are cardinals, receive 10,000 fr. besides. The salaries of vicars-general and canons vary from 2,000 to 4,000 fr.; those of curés from 1,200 to 1,500 fr. A sum of 55,000 fr. is allowed for pensions to curates retired since 1802. Nuns (except those of the time of the revolution of 1789) receive no salary from the state. The number of convents for nuns of different orders is about 3,000, and the number of nuns about 24,000; there are also in France convents of Trappists, Carthusians, Capucins, and Benedictines, besides the priests of St. Sulpice. The total cost of the catholic clergy in France is estimated at 36,300,000 fr.—Of the ministers of other persuasions there are 411 Calvinists, of whom 90 are presidents of Consistories; 230 Lutherans, of whom 6 are inspectors, and 31 presidents of Consistories. The salaries of protestant ministers vary from 1,200 to 2,000 fr., according to the number of parishioners. The protestant seminaries are besides endowed with 30 purses of 400 fr. each, and 60 half purses of 200 fr. The Church of England has at least 40 ministers in France. The expense of the Protestant worship amounts to about 1,255,050 fr. The Jewish creed counts 8 grand Rabbins; the expenses amount to 110,400 fr. There are 86 ministers of other denominations. The expense of administration of all these forms of worship, comprising a director and 56 *employés* of all degrees,

**CHARITABLE INSTITUTIONS.—HOSPITALS.**—Numerous establishments existed in Paris at a very early period; but the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip Augustus to the revolution of 1789, nothing could exceed the maladministration, wretchedness, and consequent mortality, which prevailed in these abodes of human suffering. In 1786, Louis XVI. commanded the Academy of Sciences to make inquiry into the state of the Hôtel Dieu. Their report showing the state of that hospital to be most deplorable, the construction of four new hospitals was ordained. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised; but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the revolution, caused several millions of the hospital fund to be dissipated. During the revolution the hospitals of Paris remained without improvement, but the above-mentioned plan was not forgotten. By a decree of the Convention, July, 16, 1793, part of the patients of the hospitals of Paris were transferred into convents or other structures which had become national property. By subsequent decrees the superintendence of the hospitals was vested in sixteen members of the National Convention, two new hospitals were established, and the number of beds in those already existing considerably augmented. By a decree of Jan. 10, 1849, everything relating to public assistance has been placed under a special Administration called *Administration Générale de l'Assistance Publique à Paris*. It is under the control of the Minister of the Interior, and is managed by a director and a *Conseil de Surveillance* of 20 members, presided by the prefects of the Seine and of Police. The medical treatment administered in the hospitals of Paris, and other particulars, will be found amply described under the head of **MEDICAL INSTITUTIONS**. (See p. 145.) (1)

**HOSPICES.**—Under this name are understood in France certain establishments not unlike English alms-houses. The

amounts besides to 253,000 fr. At the time of the revolution of 1789 the total number of ecclesiastical personages was 114,000, including 19,000 regular clergy, and 32,000 nuns of all orders. Their annual revenues amounted to 72 millions of francs, and the tithe to 70 millions, giving a total of 142 millions. From an official account it appears that the sum expended for Roman Catholic missions is 3,880,000 fr. a-year, and the receipts, from subscriptions and other sources, 3,570,000 fr.

(1) In 1851, the hospitals of Paris received legacies and donations to the amount of 487,050 francs in cash, *rentes*, and goods.



following description will fully explain their peculiar nature.

*Hospice des Ménages*, 28, rue de la Chaise—Is appropriated to aged persons of both sexes, married or widowed, who have resided in Paris, or the department of the Seine, for two years, and contains 160 large chambers for married couples, 115 small for widows and widowers, and 250 beds in the dormitories; 782 beds in all. Thirty of the best chambers are reserved for couples of from 60 to 70, who can give 3,200 fr. for admission; the remaining 130 are for couples entirely destitute of resources, one of whom must be 70 and the other at least 60 years of age. The 115 small chambers are destined for those widows and widowers who are 60 years old at least, have been married 20 years, and can pay 1,600 fr. on admission. Of the 250 beds in the dormitories, 150 are appropriated to such men as have become widowers in the hospital; of the remaining 100 beds, 50 are for widows and widowers, and the others for persons 60 years of age, who have been married at least 20 years, and can pay 1,000 fr. on their admission. Each inmate is required to bring a bedstead, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a quarter of bread per day, and two pounds of raw meat per week; the sum of 3 fr. every ten days; and a double *stère* of wood and four *voies* of charcoal a-year. The number of inmates amounts to 750, of both sexes. (See p. 390.)

*Institution de Sainte Périne*, 99, rue de Chaillot.—This was an ancient monastery, called Abbaye de Ste. Périne, which was suppressed in 1790, and in 1806 converted into an asylum, by M. Duchaila, for persons of both sexes over 60 years of age, of small income. The empress Joséphine was a great benefactress to it. The number is limited to 182, and the vacancies by removal or death average 50 annually. Admission is either on a specific payment, or the annual sum of 600 fr. (1) The *Sœurs de la Sagesse* have the care of the inmates. (See p. 203.)

*Maison de Retraite*, or *Hospice de La Rochefoucauld*, outside the barrière d'Enfer, route d'Orléans, No. 15.—This house, now devoted to the reception of old servants of the hospitals, and other aged and infirm persons, was originally established for 12 soldiers, and 12 ecclesiastics. The present buildings

(1) Inquiries instituted by the Academy of Sciences establish the singular fact, that the mortality of the inmates is greatest during the first four years of abode; being the 1st year in the proportion of 24 to 100, and in the 4th of 9 to 100; owing probably to the fatigue and disease in which they arrive, so that they do not profit soon enough by the quiet life they lead.

were erected in 1802, after the designs of Antoine. Persons who are 60 and upwards pay 200 fr. a-year, and those that are infirm, 250 fr. Infirm persons of small fortune, upwards of 20 years of age, may treat for admission by paying down a sum according to their age, &c., which gradually rises from 700 to 3,600 fr. The number of beds is 248. The house furnishes food, fire, medicines, &c. Dr. Baffos and the *Sœurs de Charité* attend this institution.

*Hospice Devillas*, 17, rue du Regard, founded by a Protestant of that name in 1835, for persons of either sex of the age of 70 or upwards. The number of inmates is 35; four-fifths, according to the founder's will, must be catholics. (See p. 418.)

*Hospice Leprince*, 187, rue St. Dominique, au Gros Caillou. —This hospice was founded in 1819, in execution of the will of M. Leprince. It contains 20 beds; 10 for old men, and 10 for women. The *Sœurs de Charité* attend patients.

*Hospice des Enfants Trouvés*, 74, rue d'Enfer, founded in 1640 by St. Vincent of Paule, for the reception of foundlings. For a child to be received at this hospice a certificate of its abandonment must be produced, signed by a commissary of police. (1) The commissary cannot refuse to give such a

(1) Formerly the greatest facilities existed with regard to the admission of children into this hospital, and into similar institutions throughout France. A box, called a *tour*, may still be seen in the wall near the gate of this hospital (and this was also the rule in all French foundling-hospitals, in virtue of the decree of Jan. 19th 1811), which worked on a pivot, and, on a bell being rung, was turned round by the persons inside to receive any child that might be put within it. As soon as the infant was deposited in this box, it was again turned round, and the mother or party depositing the child was never again allowed to see it without formally recognizing it and withdrawing it from the hospital. No questions of any kind used to be asked on the occasion of the deposit being made; no one was seen, and the whole was conducted as clandestinely as possible. Declarations of the child's name or quality, which used sometimes to be made on paper, and either attached to the infant or delivered at the bureau of the hospital, were carefully kept, and it was always possible to effect the recognition of a child after any lapse of time. These regulations prevented infanticide in a great many cases, but were revoked in 1833, on the plea that they acted as a direct encouragement to the increase of illegitimate children; and that mothers, after having thus abandoned their offspring, would present themselves as nurses at the hospitals, where they ran the chance of receiving their own children back as public nurslings. Specious statistical arguments founded on the greater mortality in hospitals, and the charge to the capital of children brought from the country, were also adduced. The consequence

certificate on being applied to ; but it is his duty to admonish the mother or party abandoning the child, and to procure for them assistance from the hospital fund, in case of their consenting to retain and support the child themselves. Every encouragement is given to those who relinquish the idea of abandoning their offspring, and consent to support them at home. Of the children received in the hospital, those that are healthy are put out to nurse in the country, those that are sickly are retained at the hospital as long as requisite. Nurses from the country, of good character, arrive daily at the hospital in search of employment of this nature, and receive from 4 fr. to 8 fr. a-month for each child, according to its age. They are kept here a few days, and leave after their charges are assigned to them ; care being taken to assign the children to nurses living as far as possible from their birth-places. After two years of age, the nurse may give the child up, when, if no other nurse can be found for it, it is transferred to the orphan department. The number of deaths is about 18 per cent. The number of beds in this hospital is 599. The number of children placed out at nurse in the country last year was 22,615. The total expense of this institution for 1851 amounted to

is that illegitimate births have suffered no decrease, and infanticide has considerably increased, as may be seen from the following statistical account contained in an able report presented in April 1850 to the National Assembly by M. de Melun. It appears that from 1830 to 1835, before the *tours* were closed, the annual average of infanticides in France was 104. From 1835 to 1840, it rose to 134 ; from 1840 to 1845 to 147 ; and it was 174 in 1847, while criminal statistics show that other crimes have decreased from 1835 to 1846. As for indirect infanticide before birth, the number of such cases has doubled in most departments ; in the Charente, the Basses Alpes, &c., it has trebled, and risen to four and five times its amount in the Hérault, Morbihan, Orne, and Maine et Loire. Public opinion is now strongly in favour of the revival of the *tours*. In 1848, forty-four councils general voted in favour of them, and eleven only declared themselves decidedly hostile to them ; and the Commission of the National Assembly on Public Assistance, in whose name M. de Melun wrote his report, has declared itself in favour of the *tours* by a large majority, so that it may be hoped that the cruel legislation of 1833 will soon disappear from the Statute-book. The number of foundling-hospitals was 296 in 1832 ; at present only 152 remain in all France. But the above named commission strongly recommends the establishment of agricultural colonies for foundlings and orphans, 17 of which are already in existence, and have produced excellent results in a sanitary and educational point of view. The yearly average number of foundlings received here, calculated upon the last 17 years, is 4299.

1,648,339 fr. The physician is Dr. Roger; surgeon, Dr. Morel Lavallée. The internal arrangements of this hospital are very admirable. The children are first placed in a general reception-room, called *La Crèche*, where they are visited in the morning by the physicians, and assigned to the different infirmaries. These are four in number: for medical cases; for surgical cases; for measles; and for ophthalmic cases. In each of these rooms, as well as in the *Crèche*, cradles are placed round the walls in rows, and several nurses are constantly employed in attending to them. An inclined bed is placed in front of the fire, on which the children who require it are laid, and chairs are ranged in a warm corner, in which children of sufficient age and strength sit part of the day. The utmost cleanliness prevails, and every thing is conducted with great care and vigilance.

The *Hospice des Orphelins*, founded in 1669 for girls, but, in 1809, opened to boys also, forms but a section of the preceding one. Children whose parents are dead, or whose parents certify that they have not the means of supporting them, are received from the ages of 2 to 12, by order of the Prefect of Police. Poor persons falling ill, and being obliged to go to an hospital, may send their children until they are themselves cured and able to return to their occupations. Persons condemned to imprisonment have the same facility. They are all educated in reading, writing, and arithmetic, and are placed out in trades, when the period of their residence is expired, which is at the age of 21. The treatment they experience is one of great care and kindness, and the institution has been very successful in producing useful members of society. As soon as children fall ill in this hospice they are transferred to the *Hôpital des Enfants Malades*, provided they be not older than 15; in that case they are sent to other hospitals.

Both this and the preceding establishment are under the especial superintendence of the *Sœurs de St. Vincent de Paule*, or *Sœurs de Charité*. The days of admission to visit them are Tuesdays and Thursdays, from 12 to 4. (See p. 454.)

*Hospice des Incurables* (Hommes), 34, rue des Récollets, and 150, rue du Faubourg St. Martin.—This hospice, founded in 1653 by St. Vincent of Paule, was established in the ancient convent of the Récollets in 1802. The buildings are spacious and airy, and have an extensive garden attached to them. The number of beds is 512. About 30 of the old men work for their own benefit. It formerly contained children, but these are now sent to Arras, where, if their health admits of it, they learn trades; on attaining the age of 20 they are sent to Bicêtre. Dr. Duplay inhabits this hospice, and *Sœurs de Charité*



attend. The patients may receive visitors daily from 12 to 3.

*Hospice des Incurables* (Femmes), 42, rue de Sèvres.—In this institution there are 600 beds for women, 70 for children, and 15 apartments or rooms for the persons employed. Visitors are admitted from 1 to 4. Dr. Lafond attends, and the inmates are waited on by the *Sœurs de Charité*. (See p. 384.)

*Hospice des Quinze-Vingts*, 38, rue de Charenton, for the reception of adult blind persons. The number of families living here is 300; the blind are received with their families, and encouraged to marry, if single. In a few instances both husband and wife are blind. None are admitted but those both blind and indigent, and such are received here from any part of France. Each blind person, if unmarried, receives 20 sous a-day, if married 26 sous, for food and clothing, with 1½ lb. of bread; they are lodged gratuitously. The children are sent to a primary school; and an asylum is instituted for them in the hospital, where boys and girls remain till 14, and receive 3 sous a-day. Their apprentice fees are paid by the establishment. Those children that are blind are sent to the *Institution Nationale des Jeunes Aveugles* (see p. 382). Besides the inmates of this hospital, there are 600 out-door pensioners attached to it, divided into three classes, who receive, 1st class, 100 fr.; 2nd class, 150 fr.; and 3rd class, 200 fr. per annum. Physicians, Lacroze and Andrieux. Strangers are admitted daily from 10 to 3. (See p. 312.)

*Infirmierie de Marie Thérèse*, 116, rue d'Enfer.—This hospice, founded by the Viscountess de Chateaubriand, in 1819, derives its name from the Duchess d'Angoulême, who became its patroness. The persons received here are sick ecclesiastics, natives or foreigners. The house contains 50 beds, but the institution being destined for persons who have moved in respectable society, the furniture, linen, food, &c., are greatly superior to what are generally found in establishments of the kind. Physicians, MM. Charpentier and Bossu; surgeon, M. Hervez de Chegoin. The inmates are attended by the *Sœurs de St. Vincent de Paule*. The infirmary is supported by voluntary contributions, and is under the Archbishop's control.

*Maison Hospitalière d'Enghien*, 8, rue Picpus, is a small hospice called after the unfortunate duke whose name it bears, and was founded by his mother, the Duchess de Bourbon, in 1819, and after her death it was supported by Madame Adélaïde. The situation is airy, and the utmost cleanliness and order prevail in the establishment. It contains 50 beds, of which 18 are for women, 12 for old men, permanently residing there, and 20 for convalescent patients. The *Sœurs de St. Vincent de Paule* attend. Physician, M. Pain. (See p. 314.)

Besides these, there are the *Hospice St. Michel*, at St. Mandé, for 12 septuagenarians, and the *Hospice de la Reconnaissance* at Petit-Létang, in the commune of Garches, containing 316 beds for workmen belonging to certain specified trades, and aged upwards of 60.

The following institutions may be classed among the hospices :

The *Salpêtrière*, or *Hôpital de la Vieillesse*, for details of which see page 157 ; the *Institution des Jeunes Aveugles* ; (see p. 382.) and the *Institution des Sourds Muets*. (See p. 445.)

*Asile de la Providence*.—This institution was founded in 1804 by M. and Madame Micault de la Vieuville, and patronized by Louis XVIII. It offers a retreat to old persons of 60 and upwards, at the cost of 600 fr. each per annum. The *Société de la Providence* (see below) contributes to the maintenance of this establishment ; the Ministry of the Interior also pays 10,000 fr. per annum, and has the right of nomination to 16 gratuitous places. A few of the pensioners pay only 500 fr. At present the number of inmates is 68. The director named by the Minister of the Interior, is M. de Tourolle. The establishment is at 13, Barrière des Martyrs, *extra muros*.

CHARITABLE SOCIETIES.—*Société de la Providence*.—It gives out-door relief to poor families, and blind persons, procures poor children a Christian education, besides teaching them a trade, and contributes to the maintenance of the *Asile de la Providence* (see above) by an annual payment of 6,000 fr.

*Société de la Morale Chrétienne*, 9, rue St. Guillaume.—This society, founded in 1821, principally by the Duke de Larochefoucauld Liancourt, has for its object the protection of orphans during their apprenticeship, the aid of poor working people, the gratuitous defence of prisoners, and the protection of liberated convicts, by procuring them work. The society exercises a strict watch over those receiving its protection.

*Société Charitable de St. François de Régis*.—Under the direction of the Archbishop of Paris, it promotes marriage among poor people living in concubinage, and contributes to the legitimizing of their offspring. Many thousands have been benefited by it since its establishment in 1826.

*Société Centrale d'Éducation et d'Assistance pour les Sourds-Muets en France*.—Founded in 1850 by the Deaf and Dumb Institution of Paris. It procures the Deaf and Dumb the advantages of instruction ; binds them apprentice, affords them assistance, and aids them in their old age. President, M. Dufaure. Honorary presidents, the Prefect of the Seine and the Archbishop of Paris. There is also an *Asile des Sourdes-Muettes*, 33, rue Neuve Ste. Geneviève, maintained by 12 charitable ladies, under the direction of Mlle. Deslaurier.

*Société Tutélaire et Paternelle des Orphelins.*—Founded in 1850, under the patronage of the Archbishop of Paris. It affords protection to orphans, and sends them to the *Colonies Agricoles* of France to learn agriculture. President, M. de Turenne; honorary president, the Archbishop of Paris.

*Société de Charité Maternelle*, 4, rue de Ménars.—Forty-eight ladies compose the council of administration, and distribute assistance in the different arrondissements, to aid poor women in childbed, and encourage them to suckle their own children.

*Société Philanthropique*, 12, rue du Grand Chantier.—Founded in 1780, under the patronage of Louis XVI. The funds are for distributing food to the indigent, advice and medicine to the sick, and for assisting charitable establishments. They have 10 public kitchens, called *fourneaux*, open 6 months of the year, to distribute cheap provisions to the poor, to whom *bons* of the value of 2 sous are gratuitously given, enabling them to get dishes of 3 sous value upon payment of 1 sou. Charitable persons may buy these *bons* at 10 fr. a hundred, for distribution. President, General de Montfort.

*Société Protestante de Prévoyance et de Secours Mutuels.*—Composed of Protestants, and formed in 1825, to afford medical advice, medicine, and 2 fr. a-day to sick members, who pay a subscription of 24 fr. a-year. Office, 54, rue l'Arbre Sec.

*Société des Sauveteurs de la Seine.*—Devises measures for saving persons in danger of drowning, and rescuing boats on the Seine. Meets at the Hôtel de Ville. President, M. Rousselle.

*Société pour le Placement en Apprentissage des Orphelins.*—Meets at the Hôtel de Ville. President, M. de Cambacérés.

*Société des Amis de la Vieillesse.*—Meets at the Hôtel de Ville. President, M. Dalleret.

*Association pour les Jeunes Orphelins.*—Meets at the Hôtel de Ville. President, M. Michelot. Besides these, we may mention the following: *Société de St. Vincent de Paule*; *Société philanthropique des Classes Ouvrières*; *Œuvre de la Miséricorde*; *Œuvre des Familles*; *Société humanitaire*; *Société des amis des Pauvres*; *Œuvre de la Visite des Hôpitaux*; *Œuvre du placement gratuit*; *Œuvre des prisonniers pour dettes*; *Œuvre des Faubourgs*; *Œuvre de Saint François Xavier*; *Société de Patronage pour les Aveugles Travailleurs*, and others, devoted to special branches of charity.

There are also in Paris several *associations de travail pour les pauvres* (work-societies), directed by ladies of high rank, who meet to make articles, to be sold at public exhibitions for the benefit of the poor. Lotteries are also formed during the winter in the arrondissements, to which artists and benevolent persons are invited to contribute their works, &c.

Large sums are thus raised by the sale of the tickets, and distributed to the poor by the Mayors. In most of the parishes of Paris also there are *associations de bienfaisance*, for the education of poor children, and the relief of the aged and infirm.

**OTHER CHARITABLE INSTITUTIONS.**—The following, not comprised in the preceding classes, are worthy of mention :

*British Charitable Fund.*—This excellent institution was formed in 1822, under the patronage of the British Ambassador, for the relief of distressed British subjects, who have not the means of returning to England. The funds, raised by voluntary subscription, are managed by a committee, who meet on Mondays and Thursdays, at 23, rue de Ponthieu. Few persons of distinction or fortune visit Paris without contributing, by subscriptions or donations, to the Fund. Subscriptions and donations are received by the Committee, by the British Consul, and by Messrs. Rothschild ; Callaghan ; Galignani. The number of persons relieved in 1851 was 1762 ; of those sent to England, 183.

*British Medical Institution*, for the treatment of the diseases of women and children, 1 bis, rue du Colysée, Champs Elysées.—This institution was opened in 1846, for the benefit of British and American subjects, who receive advice and medicines gratuitously. It was founded and is supported by Dr. Higgins, who attends every Tuesday and Saturday from 12 to 4.

*Société Allemande de Bienfaisance*, 32, rue Richer, established in 1844, is precisely similar to the British Charitable Fund with respect to Germans. Members pay from 10 to 15 fr. a-year, or 150 fr. for life. President : M. Cohn.

*Société Helvétique.*—Established in 1822, and composed of Swiss of all the Cantons, without distinction of religion. Its objects are to establish a bond of union, and afford relief to their countrymen in distress. Office, 3, rue de l'Oratoire St. Honoré.

*Maison St. Casimir*, 28, rue du Petit Gentilly.—For this interesting Polish institution see page 461.

*Asile des Petits Orphelins*, 23, Rue Pascal.—Founded in 1849 for poor orphans who have lost their parents by cholera.

*Société des Amis de l'Enfance*, 24, Place St. Germain l'Auxerrois.—Formed for the protection and instruction of male children.

*Maison pour les Enfants Délaiés*, 31, rue Notre Dame des Champs, for protecting deserted young girls, and such as have lost their mothers. After receiving a moral education, they are placed out as apprentices. The number of pupils is 100.

*Institution St. Nicolas*, 112, rue de Vaugirard, for the reception of male orphans. Their number at present is 530. It contains 25 workshops, where the children confided to its care may learn the trade their friends desire. Gardening and commerce are also taught. The cost of board is 300 fr., and 240 fr.



only for orphans having neither father nor mother. A branch establishment exists at Issy, containing 350 orphans.

*Maison des Diaconesses*, 93, rue de Reuilly, faubourg St. Antoine.—These are Protestant Sisters of Charity, instituted in 1842, with a view of obtaining the care of Protestant patients in the hospitals of Paris, to prevent their religious tenets being tampered with on their death-bed. The City grants them a yearly subvention of 3000 fr.

*Établissement des Filatures*, Impasse des Hospitalières, 2, Place des Vosges, gives work to about 3800 poor women, who receive hemp for spinning, for which they are paid a certain sum. There are besides 160 weavers, for whom frames and tools are procured gratuitously.

*Crèches*, or *Nurseries*, are benevolent institutions for the following purpose. Poor women, working out of doors, deposit their babies there in the morning, return to suckle them at the proper hours, and take them home in the evening. If weaned, the child has a little basket to itself. The *crèches*, now 18 in number, are open from half past 5 a. m. to 8 in the evening. The number of children that have enjoyed the benefit of these institutions from their foundation to the year 1852, is stated at 11,000. The Government and the City contribute about 7000 fr. annually towards the support of the *Crèches*. Each mother pays 20 centimes per day to the nurses of the establishment. Medical and every other necessary attendance is provided at these really philanthropic establishments. The *Société des Crèches* meets at the Mairie of the 1st arrondissement, 11, rue d'Anjou. Persons desirous of visiting an establishment of this kind, may apply at the *Crèche*, 148, rue St. Lazare, which receives about 70 children daily; they are superintended by a matron and six assistants.

*Direction Générale des Nourrices*, 18, rue Ste. Apolline, attached to the Central Administration of Hospitals, procures respectable wet-nurses for private families, and secures to the nurses the payment of their wages. The City pays 31,000 fr. annually towards its support. There are also several private establishments for a similar purpose.

*Bureau de Bienfaisance et Secours à Domicile*.—In each of the 12 arrondissements there is, under the superintendence of the Prefect of the Seine and the General Commission of Public Assistance, a bureau to afford relief, gratuitous advice, and medicine to the aged, infirm, and indigent, at their own homes. An infirmary is attached to each bureau. The relief consists of bread, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is given to those who are affected with palsy in two limbs; 5 fr. to those who are blind, and

those who are upwards of 75 years old; and 8 fr. to those who are turned 80. Each bureau consists of the mayor (who is president *ex-officio*), the deputy-mayors, the rector of the parish, curates, and protestant ministers; 12 managers, chosen by the Minister of the Interior; and the commissaries for the poor, and Dames de Charité, whose number is fixed by the bureau. (1)

Nearly connected with charitable institutions are the SOCIÉTÉS DE SECOURS MUTUELS ENTRE OUVRIERS.—There are about 170 of these benefit societies, composed of about 14,000 members. The most ancient, *St. Anne*, dates from 1694.

ADMINISTRATION DU MONT DE PIÉTÉ, 18, rue des Blancs Manteaux, and 7, rue du Paradis, au Marais.—This establishment which, by a decree of March 1852, is under the authority of the Prefect of the Seine, and the Minister of the Interior, is managed by a Director named by the latter, and a Council presided over by the Prefect, and composed besides of the Prefect of Police, 3 members of the Municipal Council, 3 of the *Conseil de l'Assistance Publique*, and 3 citizens of Paris, all named by the Minister of the Interior. It has one *succursale* at 14, rue des Petits Augustins, and two auxiliary offices, one at 6, rue de la Montagne Ste. Geneviève, and another at 14, rue de la Pépinière. The Mont de Piété was created in 1777 for the benefit of the hospitals. It enjoys the exclusive privilege of lending upon moveable effects, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects. The interest for money which it bor-

(1) It appears from an official statistical statement, that from 1800 to 1814, the Bureaux de Bienfaisance and other similar establishments received through legacies and other gifts 5,942,265 fr., showing a yearly average of 424,447 fr. From 1814 to 1830, they received 51,026,774 fr.; yearly average, 3,189,173 fr.; and from 1830 to 1846, the receipts were 31,255,816 fr.; yearly average, 1,953,488 fr. Thus, in a space of 46 years, upwards of 122,504,450 fr. have been expended in public charity under the management of the Bureaux de Bienfaisance, legacies under 300 fr. not included, those not requiring an authorisation from the government. In 1850 (last return), the receipts amounted to 2,262,116 fr.; the expenditure was 1,861,466 fr. The number of poor relieved were 94,619, distributed as follows in the 12 arrondissements:—1st, 5,871; 2d, 4,634; 3d, 3,240; 4th, 3,356; 5th, 9,203; 6th, 5,812; 7th, 8,961; 8th, 17,934; 9th, 6,888; 10th, 7,557; 11th, 5,074; 12th, 16,089. In 1849 there were 40,575 heads of families dependent on the charitable institutions of the capital, of whom 10,142 were born in Paris, 5,384 were born out of Paris but married in it, and 25,049 both born and married in the provinces. Of the whole number 20,098 were above 60 years of age, 1,379 from 80 to 89, 60 from 90 to 99, and 1 above 100 years of age.

rows varies according to the pressure of the times; it is generally 4 per cent.; the lowest rate at which it has ever been able to effect a loan was  $2\frac{1}{2}$  per cent. The interest to the public upon pledges used to be 12 per cent; it is now reduced to 9, or  $\frac{1}{2}$  per cent. for 15 days, being the shortest term on which it can be lent after the lapse of the first month, the interest of which must be paid entire, even though the loan last but a few days. The pledges of the day before are brought every morning from the offices of the different *commissionnaires* to the warehouses of the central establishment, or to the *succursale*. A *caisse d'à-comptes* enables borrowers to refund at intervals portions of sums advanced (even 1 fr. is received), so as *gradually* to extinguish the loan; few, however, avail themselves of it. Parties must be known and domiciliated, or produce a passport or papers *en règle*, otherwise they cannot pledge any article. About 3000 are pledged daily. Loans are effected from 9 to 4, and articles are redeemed from 9 to 2. After a year, or rather 14 months, the effects, if the duplicate be not renewed by paying the interest due upon it, are liable to be sold by auction, and the surplus paid to the borrower, on application within three years from the date of the duplicate, after which time the surplus is given to the *Administration de l'Assistance Publique*. There are 22 commissioners established in different quarters of the town to receive articles in pledge for the Mont de Piété, but they take an extra 2 per cent. for the first loan, 2 per cent. more for every renewal, 1 per cent. on redeeming, or 1 per cent. more for cashing the surplus in case the pledge has been sold. (1) All

(1) The yearly average of the operations of the Mont de Piété for the last 15 years, calculated from official documents, is as follows: Articles pledged, 1,313,000; amount of loans, 22,860,000 fr.; average sum lent upon each article, 17 fr. 40 c.; articles redeemed and pledged anew, 237,935; amount of money returned, 5,541,940 fr.; average sum per article, 24 fr. 30 c.; articles definitively redeemed, 996,663; sums received, 1,584,170 fr.; average sum per article, 15 fr. 90 c.; articles sold, 73,694; amount cleared by sale, 1,283,960 fr.; expenses of administration, 1,107,879 fr.; total of receipts, 1,577,023 fr.; total of expenditure, 1,343,955 fr. Balance in favour of the Mont de Piété, 233,068 fr. In these averages are included the operations of the *Commissionnaires*, whose average account is as follows: Articles pledged (but including a great number of articles pledged only for a few hours, and therefore not entered into the books of the Mont de Piété), 1,654,924; amount of loans, 22,937,864 fr.; total profits, sales included, 176,324 fr. The average number of articles delivered to the Police on suspicion of theft is 391, representing loans to the amount of 8,555 fr. A progressive increase has continually prevailed ever since the origin of the establishment.

the appraisers are conjointly responsible for the value set upon the articles. The Mont de Piété is insured for 6,000,000 fr.; the *succursales* for 2,000,000 fr. (1)

SAVINGS BANK (*Caisse d'Épargne et de Prévoyance*), founded in 1818; has its central office at 9, rue Coq Héron; there are 10 dependent offices at the Mairies, those of the 3d and 4th arrondissements excepted, open on Sundays and Mondays, and several in the banlieue, open on Sundays only. The administration is conducted by a council of thirty directors, who lend their aid gratuitously; the salaries of clerks and other expenses of the establishment are provided for by 20,000 fr. of *rentes* on the State, possessed by the Savings Bank; and by a deduction of  $\frac{1}{2}$  per cent. from the interest payable to the holders. Deposits of from 1 fr. to 300 fr. are received at one time, and inscribed in a *livret* given to the depositor, who is not allowed to have more than one in his own name. The rate of interest for the ensuing year is fixed by the council of directors in the month of December; it is at present  $4\frac{1}{2}$  per cent. Not more than 1000 fr. can be held by the same person; beyond that sum, the bank at once invests as much of it as will ensure 10 fr. interest, in the *rentes* or stocks. It will do the same upon demand with any inferior sum, provided it be sufficient to ensure 10 fr. interest. The delay between the demand and the reimbursement of any deposit must not exceed 12 days. There are in France upwards of 400 of these establishments. All the money received, which here, as in the departments, mostly belongs to workmen and servants, is paid over to the *Caisse des Dépôts et Consignations*. The events of 1848 proved highly disastrous to the Savings-banks throughout France. (2)

The Mont de Piété employs 300 persons, whose salaries amount to 501,200 fr. In the severe winter of 1847, this establishment returned free of interest all articles pledged for sums not exceeding 10 fr., and consisting of necessary utensils, tools, and clothes.

(1) From official documents it appears that there are 45 Monts de Piété in France, of which five lend gratuitously. Before 1789, there were only 22 of these establishments in operation. In 1847, the number of pledges was 3,400,087, representing a value of 48,922,251 fr. 20 c.; Paris alone doing more business in advancing money than all the rest put together. The duration of time for which articles are pledged is not very great. One half of the loans vary from 1 fr. to 5 fr., and scarcely two-thirds reach 10 fr.; only about 700 are above 1,000 fr., and 30 above 5,000 fr.

(2) Before the revolution of 1848, the Paris Savings-bank could boast 184,000 depositors, who had confided upwards of 80 millions of francs to its care. This sum had been advanced to the government at the usual rate of interest, that being considered the surest mode of investment. But immediately after the days



**FREEMASONS.**—The order of Freemasons is the only secret society in France not forbidden by law. It is administered by the Grand Orient of France, which has its offices and holds its sittings at 10, rue des Mathurins St. Jacques. It has upwards of 500 *ateliers* under its authority in France, the French Colonies, and foreign parts. General or sectional meetings take place regularly once a-month. Visiting brethren having the degree of Master are admitted to them. M. Desanlis, advocate at the Court of Appeal, is President of the Grand Orient. The private meetings of the different *ateliers* of Paris are held every evening at 7 p. m., at No. 45, rue de Grenelle St. Honoré. Freemasons are admitted to them on presenting their diplomas.

**COMMERCIAL ESTABLISHMENTS.**—THE CHAMBER OF COMMERCE consists of the prefect of the department and 15 bankers or merchants, 5 of whom are elected annually by the patented merchants of Paris, who have carried on business in it for one year at least. They communicate with the government upon

of February, the Provisional Government, finding it impossible to meet the claims of the depositors in the midst of the financial difficulties of the moment, stopped the reimbursement of the *livrets*, thus unavoidably shaking the confidence of the holders, who naturally belonged to the necessitous classes. Nevertheless, after some time, a sum of 100,000 fr. was devoted to the payment of small instalments to the depositors who were most in need of assistance. Subsequently, the Constituent Assembly passed a decree, by which the sums due by the state to the Savings bank were consolidated in 5 % *rentes*, at the rate of 80 fr. But the fall which ensued in French Securities again proved highly disastrous to the holders of *livrets*, and neutralised the beneficial effects which might otherwise have been expected from that decree. To remedy this, another decree was passed, Nov. 21, 1848, making up the difference between the rate of 80 fr. and the average rate during the preceding three months, viz., 74 fr. 60 c., by granting new *livrets* to that amount. This measure proved a precious boon to the holders, and effectually restored public confidence. The difference compensated by the new *livrets* amounted to 7,226,796 fr. These various operations, requiring minute calculations upon numerous small sums, cost immense time and labour, and the report of the Savings-bank for 1848 states the curious fact, that upwards of 25 millions of figures had been written for that purpose. The receipts amounted in 1848, exclusive of the sums due by government, and converted into *rentes*, to 10,497,053 fr., about one-eighth of those of the preceding year. The receipts rose in 1849 to 16,256,906 fr., paid by 173,029 depositors; in 1850, to 25,678,692 fr. by 191,395 depositors. The reimbursements amounted, in 1849, to 3,314,718 fr., paid to 17,877 holders of *livrets*, 9,175 of whom received the total amount of their deposits; in 1850, to 9,893,725 fr. paid to 53,911 holders, 24,974 of whom received the total due.

commercial affairs, superintend buildings connected with commerce, and attend to the execution of the laws against smuggling, &c. They meet at the Exchange every Wednesday.

The EXCHANGE is open daily from 1 till 3 for the negotiation of public effects, and till 5¼ o'clock for other transactions. 60 *agents de change*, 60 *courtiers de commerce*, and 8 *courtiers d'assurance*, named by the government, are alone authorised to transact public business here. The negotiation of Stock, railroad shares, bills of exchange, &c., belongs exclusively to the agents de change, but bills are allowed by tolerance to be negotiated by brokers. The courtiers de commerce certify the price of gold and silver, fix the price of merchandize, rates of freight, &c. The courtiers d'assurance fix the rates of insurances, &c. The legal price of public effects and goods is fixed daily at the close of Change by the agents de change and courtiers, and registered by the *Commissaire* (see p. 236).

BANK OF FRANCE, rue de la Vrillière.—This institution was formed in 1803, by a law which gave it the exclusive privilege of issuing notes payable to the bearer at sight, until the 31st December 1867. Since 1848, the independent banks of the departments have become mere branch-banks of the Bank of France. It also has a branch-bank at Algiers. It is directed by a governor, 2 deputy governors, 15 regents, 3 censors, and a council, composed of twelve members, which superintends the discounts. The governor presides over the council of regency, and every year a general council, composed of 200 of the greatest shareholders, audits the accounts. The operations of the Bank consist in discounting bills of exchange or to order, at dates which cannot exceed three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit; in advancing money on government bills, of fixed dates; in advancing money on bullion or foreign gold and silver coin; in keeping an account for voluntary deposits of every kind, government securities national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills, and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping, according to the value of the deposit, which cannot exceed an eighth of one per cent. for every period of six months and under; in undertaking to recover the payment of bills on account of individuals and public establishments having accounts current with the Bank; to receive in a current account sums from individuals and public establishments, and to pay the engagements it thereby contracts, to the amount of the sums entrusted. The bank is open from 9 to 4 daily, except Sundays and festivals, for the exchange of bills

against specie and for discounting. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, accompanied by the certificate of three well-known persons. The usufruct of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor. The capital of the Bank, which at first consisted of 45 millions of francs, would now be represented by 90,000 shares of 1,000 fr. each, if the administration of the concern had not bought up 22,100 shares; but by the fusion with the banks of the departments the total capital is now represented by 91,250 shares of the above value. The interest on the original price of these shares, which varies commonly from 12 to 15 per cent., can never be under 6 per cent. A law of 17th May, 1834, fixes the reserved fund at 10 millions of francs. The lowest rate of discount since March 1852, is 3 per cent. The notes of the Bank are of 1,000 fr., 500 fr., 200 fr., and, since 1848, 100 fr. The Provisional Government fixed the *maximum* of its circulation at 452 millions, but a law of Dec. 22, 1849, has raised the *maximum* to 525 millions. The value of the notes now in circulation is 612 millions; the specie and bullion now accumulated at the Bank amount to 621 millions, notwithstanding the Bank restriction law, decreed by the Provisional Government in 1848, has been revoked since 1850; so that new cellars have had to be constructed to receive them. The accounts are made up, verified, and submitted to the governor every evening. A balance-sheet is published once a-month. (1) (See p. 268.)

CAISSE D'AMORTISSEMENT, ET CAISSE DES DÉPÔTS ET CONSIGNATIONS.—These two establishments, both under the control

(1) In 1847 the operations of the central bank, which was then independent of the departmental banks, amounted to 2,714,000,000 fr.; in 1848 to 1,874,000,000 fr.; in 1849 to 1,328,000,000 fr., and in 1850 to 1,470,000,000. In 1847 the operations of the branch-banks of the Bank of France, and of the departmental banks, which were independent then, amounted together to 1,342,000,000 fr.; in 1848 they fell to 960,000,000 fr.; and in 1849 to 770,000,000 fr., and in 1850, they rose to 836,000,000 fr. The number of bills discounted by the central bank was, in 1847, 963,000, amounting to 1,329,000,000 fr.; in 1848, 527,000, amounting to 692,000,000 fr.; in 1849, 215,000, amounting to 257,000,000 fr.; in 1850, 257,000, amounting to 340,600,000 fr.; in 1851, to 412,329, amounting to 359,729,903 fr. It is stated in the last report (Jan. 1852) that there has been since 1849 a constant and sensible diminution in the time for which bills are drawn; the average for 1849 being 45 days, while it was only 37 in 1851.

of the Government, are administered by a commission, composed of the governor of the Bank of France, the president of the Chamber of Commerce, a director of the Ministry of Finance, and 4 members named by the President of the Republic from among the members of the Senate, the Council of State, the Legislative Body, and the Cour des Comptes. The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse des Dépôts et Consignations receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest at the rate of 3 per cent. per ann. after the money has been deposited 60 days. Private individuals may also deposit money here, for which they receive 2 per cent. interest after the first 60 days. During the legislative session the president of the commission makes a report, which is published. The bureaux are at 1, rue de l'Oratoire, opposite the Louvre. (1)

COMPTOIR NATIONAL D'ESCOMPTE, Palais Royal.—This establishment was created by the Provisional Government in 1848, to meet the commercial crisis of that period, by procuring greater facilities for discounting bills than the Bank of France according to its charter, could offer. The *Comptoir* has been found so useful, that its charter has been lately confirmed for a period of six years more from 1851. It is under the management of a director, an assistant director, and a Council composed of 15 administrators. There is also a *Conseil d'Escompte*, composed of members of different trades, named by the Council of Administration. The capital is fixed at 20 millions, one third being raised by shares, and the other two thirds guaranteed by the City of Paris, and the State. The city of Paris is represented at the Comptoir by three delegates; the profits are divided among the shareholders only, while the losses are shared by the State, the City, and the shareholders equally. A general meeting of shareholders takes place every year in July. The operations of the *Comptoir d'Escompte* consist: 1. in discounting bills with two signatures and falling due within 105 days, provided they be upon Paris or towns possessing a branch of the Bank of France; 2. in discounting bills upon other towns of the departments or foreign parts, bearing two signatures and falling due within 65 days; 3. in opening accounts to private persons depositing their capital at the establishment; such capital bears interest varying according to circumstances; at pre-

(1) The following is the last account published by the Caisse des Dépôts et Consignations: Receipts, 703,840,165 fr.; payments, 643,302,492 fr. Deposits still in hand, 104,712,054 fr.



sent it is 3 per cent. It also discounts receipts of goods deposited in the general warehouses of the State, in accordance with the decree of March 21, 1848. (1) The offices are open daily. The present rate of discount is 5 per cent. There are also in Paris seven *Sous-Comptoirs de Garantie*, connected with this establishment. They have been opened by anonymous companies, for the purpose of endorsing commercial bills, in order to enable tradesmen or merchants to have them discounted at the *Comptoir d'Escompte*. The capital of each *sous-Comptoir* is 100,000 fr. at the least, and is deposited at the *Comptoir d'Escompte* in guarantee of payment. Each *sous-Comptoir* is specially limited to a particular trade. (2)

## CHAPTER VI.

### MEDICAL INSTITUTIONS.

THE study of medicine being carried to such a degree of perfection in Paris, that it attracts hundreds of foreigners from all countries to this capital, we have, for the convenience of our professional readers, devoted this chapter to whatever relates to the study of that science in the public schools, hospitals, and medical societies of Paris.

I. PUBLIC SCHOOLS.—*The Faculty of Medicine*, Place de l'École de Médecine, is composed of 26 professors, named by the Government. They all receive a fixed salary varying from 2,000 to 10,000 fr. A dean, the head of the faculty, is elected every five years. (3) He regulates the expenses, con-

(1) The scarcity of money was so great at that time, that the Provisional Government had recourse to the expedient of opening the warehouses of the state to tradesmen, that they might there deposit their goods, which they had no prospect of selling at the time. Receipts were given, upon which they raised money by loan at the *Comptoir d'Escompte*. This system still continues.

(2) During the year ending June 30th 1851, the *Comptoir d'Escompte* discounted 319,781 bills, to the amount of 215,195,904 fr. The central *Comptoir* delivered 1249 receipts for deposited goods, to the amount of 9,752,250 fr. In the course of 3 years it has discounted 600 millions of fr., and opened 7000 private accounts.

(3) The following is a list of the professorships, with the names of the gentlemen holding them:—*Pathological Anatomy*, Cruveilhier; *Physiology*, P. Berard; *Medical Chemistry*, Orfila; *Medical Physics*, Gavarret; *Pharmacy and Organic Chemistry*, Wurtz; *Hygiène*, Bouchardat; *Medical Natural History*, Richard; *Operations and Bandages*, Malgaigne; *Surgical Pathology*, Gerdy; *Medi-*

vokes the Faculty, names the committees of examination or discipline, and may suspend a course of lectures if he thinks proper. He is assisted by two assessors chosen from among the professors.

A student who purposes graduating in Paris must fulfil the following conditions: he must have attained the age of 18; he must pursue his studies during four years; and at the commencement of every third month he must inscribe his name at the bureau of the Faculty. On first presenting himself, he must produce the registration of his birth, with the authorisation, if he be a minor, of his parents or guardians for the step he is taking. It is necessary, that before he can pass his first examination, he shall have the diploma of a bachelor of sciences. Those who have graduated elsewhere, and who wish for the diploma of the French school, must be furnished with a degree in letters or science, and must submit to the examinations prescribed by the Faculty. The number of inscriptions, to be taken at certain fixed periods, depends upon the time the candidate has already spent in medical study. If six years have been so employed, no inscription is necessary; if a shorter time, at least two thirds of the inscriptions will be required. The school is open to persons of every nation and creed. (1)

The examinations, five in number, are conducted in French. The student having taken out four inscriptions passes his first examination at the beginning of the second year in chemistry, natural history, and botany. On the completion of the third year of study, and after having taken out twelve inscriptions, he is entitled to his second examination in anatomy and physiology. At the end of the fourth year, the sixteen inscriptions being completed, the other examinations may be passed, in external and internal pathology, hygiene, medical jurisprudence, pharmacy, materia medica, and therapeutics. The fifth and last examination is, with the exception of midwifery, entirely practical; it is conducted at the bed-side. Two cases are selected by the examiners, at either the Hôtel Dieu or La Charité, on which the student is expected to give the diagnosis, prognosis, and treatment. The candidate for medical

*cal Pathology*, Dumeril and Fiorry; *General Pathology and Therapeutics*, Andral; *Therapeutics and Materia Medica*, Trousseau; *Legal Medicine*, Adelon; *Obstetrics and Female Diseases*, Moreau; *Clinical Medicine at the Hospitals*, Piorry and Bouillaud at la Charité, and Rostan at the Hôtel-Dieu; *Clinical Surgery at the Hospitals*, Roux at the Hôtel-Dieu, Nélaton at the Hôpital de Clinique, Velpeau at the Charité, and Laugier at La Pitié; *Clinical Obstetrics*, Dubois at the Clinique.

(1) The total number of students last year was 1,200.

honours is moreover required to write a thesis, (1) the subject of which may be selected by himself; and before taking his doctor's degree he must have served a year in an hospital.

The expense of a medical education in Paris is trifling compared with that of the British schools. All the lectures at the *Ecole de Médecine*, and most of those at the *École Pratique*, are public and gratuitous; nor is any payment made for hospital attendance. The library of the *Ecole de Médecine*, containing upwards of 30,000 volumes, and its excellent Museum of comparative anatomy, are daily open to students, except from Sept. 1 to Nov. 1. Gratuitous lectures are also given at the *Jardin des Plantes*, at the *Collège de France*, and at the *Sorbonne*, on general science, and on subjects having a relation to medicine. The principal payments required during the course of study are for each inscription from 30 to 50 fr.; these are 16 in number; a fee of 30 fr. to the professors for each examination; and the expense attending the thesis, which must be printed: this will of course depend upon its length and upon the number of copies. The usual charge is from 200 fr. to 250 fr. A fee of 60 francs is also paid for the examination of the thesis, and 100 fr. for the diploma and stamp.

The *École Pratique d'Anatomie* is a kind of supplementary school, composed of 150 students. Fifty new students are yearly admitted by competition, and an equal number leave the school at the same time, after 3 years' study. It is here and at the establishment of Clamart that the dissections are performed. For these, including a proper supply of subjects during the whole season, a payment of 30 fr. is expected. Many of the courses at the *École Pratique* are gratuitous; for others a small fee, from 10 fr. to 30 fr., is required. Annual prizes are given at this school to the amount of 1680 fr. The subjects treated of at this school vary frequently, as they depend on the choice of the professors, who, although authorised, are mostly *agrégés* who have not yet obtained a regular chair; their lectures are therefore private undertakings. They may at present be stated as follows: anatomy and surgery, both practical and descriptive, by Dupré, Dumay, Fano and Morel Lavallée; pathological anatomy, by Follin, Broca, and Verneuil; anatomy and physiology of the nervous system, by Longet and Sandras; internal pathology, by Monneret, and Bouchut; experimental physiology, by Batailhé; hygiene, by Pecquerel; operative medicine, by Auzias-Turenne and Demarquaz. Courses on various subjects are also given by

(1) The total number of theses for the doctor's degree read at the Faculty of Paris from 1816 to 1848 inclusively, amounted to 9576.

other gentlemen at their own houses or private dispensaries : on bandaging and the minor operations of surgery, by Dumay ; on diseases of the eye, by Sichel and Desmarres ; on chemistry, by Robin ; on midwifery, by Pajot, Blot and Campbell ; on percussion and auscultation, by Maillot ; on the nervous system by Ludovic ; on anatomy, by Dennée ; on pathology, by Dupré, Mercé, and Barcus ; on amaurosis, by Deval. Longel's course on the nervous system is highly instructive, and the very best exposition of a difficult subject we have ever met with. Demonstrations are given in another course of the functions of the particular nerves. Dumay's course on bandaging is very useful to students who may wish to acquire the ready use of the hand. The clinical lessons of Sichel and Desmarres are excellent. Their dispensaries are resorted to by poor patients from all quarters of Paris. An acquaintance with the nervous system is as essential to a medical man as a knowledge of the laws of chemistry ; every pupil will therefore do well to attend either of the courses above mentioned. The lectures of M. Bernard on experimental physiology should be followed by every student ; the researches of this gentleman have completely changed many of the prevailing ideas on particular points of that branch of medicine. At the hospitals private lessons are given on percussion, auscultation, and the diagnosis of disease, by the *internes* ; (1) these are very instructive, and are conducted by gentlemen of talent.

The medical session commences early in November, and finishes in July. Many of the private courses continue until September ; dissections are not allowed in the summer, but operative surgery is permitted. Many of the hospitals are open to the students ; where tickets are required, as at the Hôtel Dieu, they may be obtained on application at the bureau of the hospital. For admission to the Hôpital des Cliniques, a ticket must be obtained from the bureau of the Faculty, at the École de Médecine. To visit the Lourcine, an hospital devoted to the diseases peculiar to females, a special order is necessary, and the number of students is limited. The principal hospital for lying-in women in the rue de la Bourbe is closed to every one. In the hospitals the visits of the medical officers take place at an early hour, usually at seven. The selection of this early hour for visiting the sick is objectionable ; as the more

(1) A certain number of students of medicine, surgery, and pharmacy, varying from 30 to 40, are annually selected, after a *concours*, to attend the sick in the hospitals of Paris for the purpose of practical instruction. They are called *internes* ; they remain in the hospitals three years, and, besides their lodgings, receive a yearly salary of 500 fr.



formidable symptoms of many diseases, which increase as the evening approaches, experience a remission towards morning.

A peculiar feature of the medical school of Paris is the "*concours*." All appointments, from the lowest to the highest, except the professorships, are determined by this test. A series of subjects is selected, on which the competitors are obliged to treat both in writing and orally; these are determined by lot; each lesson is delivered in public and before the Faculty, and it must occupy an hour. Each candidate must moreover write a thesis on a subject selected by the judges, and defend it publicly against his opponents. The *concours* is a severe trial, and, though it affords a fair opportunity for the display of talent, it is nevertheless open to some objections. The more ready may sometimes appear to greater advantage than his less fluent although more highly gifted rival, and thus impose upon the judges; examples indeed are not wanting of such a result. However, the *concours* is a *test*, and, if not altogether perfect, it is infinitely superior to the system pursued in England, where "preferment too often goes by favour," and the ignorance of the aspirant is only discovered when too late.

From this slight sketch of the medical school of Paris, it is evident that it possesses some advantages over that of Great Britain. The most striking is the small cost at which a first-rate education may be obtained, and the circumstance that a man, however lowly his origin, and humble his worldly advantages in other respects, may yet rise to the summit of his profession by industry and talent alone, a fact which is strikingly illustrated by the career of most of the leading members of the profession in this country. The facilities for the study of practical anatomy and operative surgery are certainly unequalled in any other school, and it is perhaps chiefly on this account that Paris is so much resorted to by the students of other countries. The diagnosis of disease is in general pursued with more care and method here than elsewhere, and the manner of interrogating patients and drawing up their cases is worthy imitation. In the application of remedies, on the other hand, the French physicians have yet much to learn; the expectant system seems to be gradually giving way to one equally objectionable, and medicines are now occasionally prescribed in doses which no British practitioner would think of employing.

Great advantages are offered in the study of special pathology, hospitals being set apart for patients afflicted with diseases of the skin, those peculiar to infancy and old age, scrofula, calculus, syphilis, and mental derangement; and perhaps in no other country will the student have equal opportunities

of observing these affections. A season may indeed be well spent in Paris at the Hospital St. Louis, one of the largest in Europe, chiefly dedicated to cutaneous and scrofulous diseases.

Physicians with a foreign diploma who may wish to practise in Paris must either submit to the prescribed examinations, and become members of the French faculty, or they must address a Petition to the Minister of Public Instruction. The privilege is now rarely granted except under very peculiar circumstances. The ordinary fee to French physicians for a visit is from 6 to 10 fr. (1)

Closely connected with the medical schools, is the

MUSÉE DUPUYTREN, 15, rue de l'École de Médecine.—This museum contains many curious and rare specimens, some probably unique. It is especially rich in diseased osseous structures, and one or two of the luxations are exceedingly curious. The collection contains a heart in which the pericardium is wanting, and the extraordinary case published by Breschet, of the fœtus within the substance of the walls of the uterus. In the centre of the hall are numerous specimens of diseases of the skin from various causes, modelled in papier-mâché. This museum is open to the public on Thursday from 11 to 3, and to strangers daily on application, to students on a professor's order. Closed from Sept. 1 to Nov. 1. (See p. 429.)

AMPHITHEATRE OF ANATOMY for the hospitals of Paris, rue du Fer à Moulin, on the site of the ancient burial-ground of Clamart. It consists of well-ventilated galleries, one story high, lighted from the roof, a museum, a theatre for lectures, and several small private rooms for dissections. Bodies are removed hither from the hospitals; the number here and at the École Pratique exceeds 4,000 annually. (See p. 147.)

ÉCOLE ET MAISON D'ACCOUCHEMENT, 5, rue du Port Royal.—This school and hospital which occupies the buildings of the Abbey of Port Royal, rendered famous by the Jesuits and Pascal, was devoted to public uses in 1796. It contains in all 544 beds, of which 370 are for patients, 80 for children, and 94 for pupils. Women are generally received here in their last month of pregnancy, but, in case of urgency or distress, they may be admitted in their eighth month, on promising to take charge of their offspring. They are attended

(1) It has been calculated that France had, last year, no less than 18,081 medical practitioners, and 5,372 apothecaries. Amongst the former 10,955 are doctors in medicine, and 7,126 officiers-de-santé. Paris has 1,354 doctors in medicine, and 178 officiers-de-santé. On an average, 1 medical man for 763 inhabitants in Paris, and one for every 1000 in the departments. There are at present about 1300 students in the Medical Faculty of Paris.

in their confinement by women, or, if need be, by the surgeons of the institution; and, if their health admits of it, are removed from the hospital on the tenth day after their confinement. If, notwithstanding the promise above-mentioned, a woman refuses to take charge of her child, a commissary of police is called in, who draws up the necessary declaration, and the child is sent to the Hôpital des Enfants Trouvés. If, on the contrary, a woman takes her child home, she receives a small sum of money, and a supply of clothing. Work of different kinds is provided for the women received here. The mean term of a patient's abode here is 18 days. Medical students are excluded from this hospital, which is devoted to the instruction of young women educating as *sages-femmes*. (*Ecole pour les Elèves Sages-Femmes*.) The average number of pupils is 80, some of whom are maintained at their own expense, others by different departments of France. 600 fr. a-year is the charge for board and instruction. After a course of two years, the pupils are examined by a jury, composed of the professor in chief and the physicians of the hospital, a commissary of the Faculty of Medicine, and a commissary of the Council-general of Hospitals, and are allowed to practise on receiving a diploma. The number of licensed *sages-femmes* is about 450. Strangers are not allowed to inspect the hospital without a permission from the director, seldom granted, except to some medical man of eminence. The average number of patients received here is 4,000, and the mortality nearly 1 in 16. The average cost of a patient is 2 fr. 25 c. per day. Physicians, Moreau and Gérardin; surgeons, Messrs. P. Dubois and Danyau; chief midwife, Mme. Charrier.

ÉCOLE DE PHARMACIE, 13, rue de l'Arbalète.—There are 10 professors attached to this school, who lecture on pharmacy, chemistry, natural history, and botany. Apothecaries are examined here before they can practise as such. (See p. 449.)

ÉCOLES NATIONALES VÉTÉRINAIRES, ET BERGERIES NATIONALES.—The former are three in number, at Alfort near Paris, at Lyons, and at Toulouse. The latter, for the breeding and treatment of cattle, are at Rambouillet, Perpignan, La Haye, Vaux (Vosges), and Mont Carmel (Pas-de-Calais).

II. HOSPITALS.—The general administration of the hospitals of Paris, created in February, 1801, is now merged in the Administration of Public Assistance. (See p. 128.) All the civil hospitals, as well as the various institutions dependent on them, are under their superintendence. The military hospitals are under the authority of the état-major of the garrison of Paris. The Conseil of Surveillance decides all administrative measures, and superintends the property, accounts, and other

affairs, of the hospitals and hospices. The bureaux of the administration are at 2, rue Neuve Notre Dame. (1)

In all cases of emergency the medical man upon duty at any of the hospitals may receive a patient into his establishment. The head physicians also, at their morning consultations, may receive into their hospitals such patients as they may think proper. Those who are not received in either of the preceding cases may obtain admission upon application at the *Bureau Central d'Admission*, opposite the cathedral of Notre Dame. This is a board of 12 physicians and 6 surgeons, who relieve each other by rotation. From this body the hospital surgeons and physicians are selected as vacancies occur. They indicate the particular hospital for the patient according to the nature of the complaint. Medical advice is also given by the board to indigent persons, and children are vaccinated here on Thursdays and Sundays at 11. This latter operation also takes place once a-week at the mairies; to encourage this useful practice, three francs are paid to the parents for every child; and children not having undergone the process are excluded from the free schools of Paris.

All the civil hospitals of Paris are divided into three classes : —1. General Hospitals, open to those complaints for which a special hospital is not provided; of these the *Hôtel Dieu* is the principal; 2. Special Hospitals, destined to the sole treatment of particular classes of disorders, as, for example, cutaneous, mental, &c.; and, 3. Hospices or Alms-houses. The whole number of those under the care and direction of the Council General of Public Assistance is twenty-six. All the hospitals have since 1830 been much increased and received many improvements. Upwards of 14 millions of francs have been expended. A new hospital, called *Hôpital de la République*, has now been erected in the Clos St. Lazare, behind the church of St. Vincent de Paule, and will soon be ready for the reception of patients. (2)

(1) It appears from the last general returns that the hospitals and hospices of Paris support every year (in round numbers) 12,000 aged and infirm men and women, receiving yearly nearly 80,000 patients, of whom 5,200 are always under cure or care; of children are yearly received 4,600, and 12,000 are always out at nurse in the country; 500 are apprenticed yearly. Besides this the hospital directors grant relief yearly to 80,000 indigent families.

(2) The following is an account of the number and character of the charitable establishments in France: 1,333 hospitals or hospices, the revenues of which amount to 53,662,992 fr.; 1 national hospital for the blind, 332,492 fr.; 7,599 bureaux de bienfaisance,



In 1803 the population of Paris was 700,000, and the number of beds in the hospitals 5,620; in 1850 the latter amounted to 6,574 only, while the former had increased to above 1,100,000. (1)

13,557,836 fr.; 46 monts de piété, the annual loans of which are 48,000,000 fr.: 39 establishments for the deaf and dumb, the revenues of which are unknown, except those of Paris and Bordeaux, which are 255,583 fr.; 1 school for the blind, 156,699 fr.; 144 dépôts for enfants trouvés, the revenues of which are included in those of hospitals and hospices; 37 public asylums for the insane, receiving 4,826,168 fr.; 11 private asylums, and 25 wards in the hospitals; and 1 Maison nationale at Charenton, 459,875 fr., making a total of 9,242 establishments, and an annual expenditure of 115,441,232 fr.

(1) The following was the statistical condition of the above institutions for the year ending Dec. 31st, 1850 (last return). The total number of patients admitted into the general and special hospitals was 84,044; viz., 60,007 medical, and 24,037 surgical cases. The number of patients cured was 77,497; viz., 54,372 medical, and 23,125 surgical cases; the total number of deaths was 6,835; viz., 5,804 medical, and 1,031 surgical cases. The *Hospices and Maisons de Retraite* received 21,778 individuals; the exits were 11,145, and the deaths 1,480. The average number of days passed in the general and special hospitals by each patient was 22.58; the average for men was 21.60 days; for women 22; for boys 21.14; and for girls 22.50. The mortality in the general hospitals averaged for medical cases 1 in 12; for surgical cases 1 in 23; in the special hospitals, for medical cases 1 in 10; for surgical cases 1 in 20. The greatest number of beds occupied at any one time, during the year, was, for the general and special hospitals, in March and December; the smallest number in July and August.

The financial condition of the Hospitals and Charitable Institutions dependent on the General Administration was as follows for 1850: Total receipts, all deductions and allowances made, 15,048,660 fr. Total expenditure, allowances and additions included, 14,355,234 fr. The receipts included, among other items, rents of land, houses, &c., 560,170 fr.; *rentes* of the State, 1,277,801 fr.; interest of capital lent to the City of Paris, 554,873 fr.; contributions of theatres and places of amusement, 694,090 fr.; dues from the Mont de Piété, 261,509 fr.; municipal subvention of the City of Paris for the *Enfants Trouvés*, 250,220 fr.; annual contribution of Paris, 4,238,970 fr.; funds granted by the department for the *Enfants Trouvés*, 953,167 fr.

The expenses included: General Hospitals, 2,167,894 fr.; Special Hospitals, 1,825,971 fr.; Maison Nationale de Santé, 121,478 fr.; Maisons de Retraite, 435,154 fr.; Hospices, 3,772,836 fr.; Buildings and repairs, 427,797 fr.; Charitable foundations, 129,026 fr.; out-door relief (*Bureaux de Bienfaisance*, &c.), 1,505,908 fr.; Administration, including functionaries, 1,019,312 fr.; Expenses of collection, 71,487 fr. The average cost of each patient

The reader will find all the necessary information concerning the *hospices*, at p. 128. We here subjoin a list of the hospitals of Paris, divided into two classes, *general* and *special*.

GENERAL HOSPITALS.—*Hôtel Dieu*.—Consists of large buildings, separated by the southern branch of the river, divided into well-ventilated wards, for men and for women. Gardens are also attached for the convalescents of both sexes, who are separated from each other. The laboratory, pharmacy, *lingerie*, &c., are all on a large scale. The Hospital is composed of three detached parts, connected by means of a covered bridge and a tunnel passing under the quay to the new buildings erected in the *Enclos St. Julien*; but the old buildings are to be demolished as soon as the patients can with safety be received in the new *Hôpital de la République*, Clos St. Lazare. The modern portion of the *Hôtel Dieu* in the *Enclos St. Julien* contains 104 beds. The total number of beds here at present is 810. Thirty-three *religieuses* and twelve novices of the order of St. Augustin attend on the patients. In this house are received the wounded and sick, with the exception of children, incurable and insane persons, and those with cutaneous or syphilitic diseases. Lying-in women are admitted only in cases of extreme necessity, there being a special hospital for that class of patients. (See p. 150.) The yearly average number of patients is 12,000, and the mortality 1 in 8. *Physicians*: Drs. Requin, Piedagnel, Rostan, Guérard, Louis, and Martin-Solon. *Surgeons*: MM. Roux, P. Boyer, Jobert, and Bouchardat. Whoever is anxious to become acquainted with the internal arrangements and administration of the hospitals of Paris will do well to visit the *Hôtel Dieu*, since it may be taken as a large model of the others. (See p. 326.)

per diem was:—General Hospitals, 1 fr. 84 c.; Special Hospitals, 1 fr. 82 c.; Hospices, 1 fr. 15 c.; Maisons de Retraite, 1 fr. 22 c.; and in the other charitable foundations, from 1 fr. 18 c. to 4 fr.

All public places of amusement pay a tax of 8 per cent. on their receipts towards the support of the hospitals. A heavy tax for their support is also levied on every piece of ground purchased for the purpose of burial in the cemeteries. Private munificence contributes largely to their maintenance. The financial and statistical returns of Charitable Institutions not under the control of the General Administration are not published. The chief items of annual consumption in the hospitals and hospices of Paris are: Flour, 2,322,100 kil.; bread, 3,132,732 kil.; wine, both strong and weak, 1,510,453 litres; meat, 1,208,708 kil.; butter, 59,812 kil.; milk, 1,021,725 litres. The total value of furniture and linen of every description belonging to the hospitals and hospices of Paris is 4,316,548 fr.

The *Hôpital Ste. Marguerite*, formerly *Hôtel Dieu annexe*, 93, rue de Charenton, contains 300 beds; it receives on an average 6000 patients in the year. The mortality is 1 in 15.55. Physicians: MM. Guéneau de Mussy, Marrolle, and Tessier. Surgeon: M. Marjolin. The patients are attended by the *Dames de St. Augustin*. (See p. 312.)

The *Hôpital de la Pitié*, 1, rue Copeau, is another hospital annexed to the *Hôtel Dieu*. The buildings are spacious, and contain 624 beds. The yearly average number of patients is 10,750; and the mortality 1 in 10.50. Physicians: Drs. Serres, Gendrin, Clement, Valleix, and Nouat. Surgeons: MM. Laugier and Michon. Clinical lectures are given by Gendrin, Valleix, Laugier, and Michon. The sisters of *Ste. Marthe* attend. (See p. 469.)

*Hôpital de la Charité*, 45, rue Jacob. Clinical and medical schools have been established here. It contains 494 beds. The same diseases are treated as at the *Hôtel Dieu*. The *Dames de St. Augustin* attend upon the sick. The yearly average of patients is 8,000, and the mortality 1 in 10.40.—Physicians: Drs. Andral, Piorry, Rayer, Cruveilhier, and Briquet. Surgeons: MM. Velpeau and Gerdy. (See p. 391.)

*Hôpital Beaujon*, rue du Faubourg St. Honoré. This fine hospital, spacious and airily situated, contains 438 beds. The annual average of patients is 5100; the mortality is 1 to 9.49. A new system of ventilation has been applied at this hospital, which answers admirably. It is well worthy the attention of all who are interested in the subject of hygiene.—Physicians: Drs. Barth, Grisolles, Legroux, and Sandras. Surgeons: MM. Huguier and Robert. The patients are of the same class as those of the *Hôtel-Dieu*, and are attended by the *Sœurs de Ste. Marthe*. (See p. 209.)

*Hôpital St. Antoine*, rue du Faubourg St. Antoine.—The patients here are of the same class as those of the *Hôtel Dieu*, and are attended by the *Sœurs de Ste. Marthe*. The number of beds is 320. The average yearly number of patients is 4,800, and the mortality 1 in 8.37. Physicians: Drs. Nonreret, Guéneau and Vernois. Surgeon: M. Chassaignac. (See p. 313.)

*Hôpital Necker*, 151, rue de Sèvres.—Besides the cases of general disease treated at this hospital, there are 7 beds for mothers with infants at the breast, and two more, containing 12 beds, for calculary disease, under the care of Dr. Civiale who gives clinical lectures there on Saturdays. The number of beds is 329. The average yearly number of patients admitted is 4800, and the mortality 1 in 10.—Physicians: Drs. Bricheteau, Hervez de Chegoïn, and Guillot. Surgeon: M. Lenoir. The *Sœurs de Charité* attend. (See p. 381.)

*Hôpital Cochin*, 45, rue du Faubourg St. Jacques. The

same cases are treated here as at the *Hôtel Dieu*. The number of beds is 125; and the *Sœurs de Ste. Marie d'Espérance* attend upon the patients. The annual average number of patients is 2,100, and the mortality 1 to 10.7.—Physician : Dr. Beau. Surgeon : M. Maisonneuve. (See p. 457.)

*Hôpital Civil de Bon Secours*, 99, rue de Charonne. This is only a provisional hospital, which will cease to exist when the *Hôpital de la République*, Clos St. Lazare, is ready for patients. It contains 325 beds; the mortality is 1 in 10.—Physicians : MM. Béhier, Bouley, Pidoux. Surgeon : M. Richet.

**SPECIAL HOSPITALS.**—*Hôpital St. Louis*.—This hospital, though chiefly designed for the treatment of cutaneous diseases and scrofula, receives also cases of acute disorders and surgical cases. It had many patients during the cholera. Male patients able to pay are received in a separate pavilion, at the rate of 2 fr. a-day. In-door patients, who are able, are encouraged to work, when possible, in the garden at 1 sou per hour. It is now one of the largest hospitals in Paris, containing 825 beds. It has a large bathing-establishment for in and out-door patients, and is justly celebrated for its medicated and mineral baths, particularly those of a sulphureous nature. There is also a large vapour bath, admitting by distinct entries eight patients at the same time. Another, of a different construction, is fitted up with douches, &c. Upwards of 25,000 persons annually avail themselves of the baths, and in a single year 180,000 have been served. The average number of patients yearly is 9000, and the mortality 1 in 20. Gratuitous advice is given by the medical men to the poor.—Physicians : Drs. Duvergie, Gibert, Bazin, Hardy, and Cazenave. Surgeons : MM. Denonvilliers and Malgaigne. Besides these there are 10 *internes*, for medicine, and 7 *internes* for pharmacy. The *Dames de St. Augustin* attend the patients. An amphitheatre has lately been erected for clinical lectures, and another is in course of construction. (See p. 273.)

*Hôpital du Midi*, 15, rue des Capucins St. Jacques.—This hospital is exclusively reserved for male syphilitic patients. It contains 300 beds, besides 21 for persons able to pay. All the attendants are males. The annual average number of patients is 3,300.—Physician : Dr. Puche. Surgeons : MM. Ricord and Vidal de Cassis. The clinical lectures of Dr. Ricord are very celebrated. Gratuitous advice given to out-door patients from 9 to 10. Mortality 12 to 20 per annum. (See p. 458.)

*Hôpital Lourcine*, reserved for female syphilitic patients.—It is located in the buildings of a *Maison de Refuge*, founded by M. Debelleyne, and contains 300 beds, of which 250 for adults, and 50 for children; it is exceedingly well regulated.



The average number of patients in the year is 2000, and the mortality 1 in 30. The nature of the diseases here treated being such as to make medical men rather unwilling to undertake the management of the patients, the Board of Health has imposed upon every physician desirous of a place in an hospital the obligation of passing some time in the Hôpital Lourcine, so that there are continual changes among the medical men attached to it. The actual physicians are Drs. Legendre and Gosselin; Mussy; the surgeon, M. Cullerier. Professional men easily obtain tickets.

*Hôpital des Cliniques de la Faculté de Médecine*, Place de l'École de Médecine.—This hospital, containing 120 beds, is appropriated to surgical diseases and midwifery. A course of midwifery is given here to female aspirants to that profession, who during their stay assist in the hospital. The average number of accouchements is 1000 a-year; that of surgical cases 600. This is one of the most interesting medical institutions of Paris, and the only hospital of the kind to which students are admitted. Clinical lectures are given by the surgeon and physician, Jules Depaul and Paul Dubois, the latter for obstetrics. Strangers are not admitted to these lectures without a card, to be obtained at the bureau of the Faculty of the School of Medicine. (See p. 431.)

*Hôpital des Enfants Malades*, 149, rue de Sèvres.—This establishment, as its name denotes, is exclusively devoted to the cure of the diseases of children. The salubrity of the air, and the neighbouring walks, contribute greatly to the speedy convalescence of the young patients. It contains 600 beds. The children are admitted from 2 to 15 years of age. Gratuitous advice is also given to sick children in the neighbourhood. The average number of patients yearly is 3525, and the mortality 1 in 6. Physicians: Drs. Bouvier, Gillette, Trousseau, Blache, and Bonneau. Surgeon: M. Guersant. The *Dames de St. Thomas de Villeneuve* attend on the patients. (See p. 381.)

The *Salpêtrière*, Boulevard de l'Hôpital, which may be ranked among the hospices, is an hospital for incurable, epileptic, or lunatic female patients, and patients advanced in age. It contains 4,883 beds, of which 1,342 only are occupied by real patients. The physicians of this establishment are MM. Cazalis, Moissonnet, Falret, Metivié, Lelut, Trélat, and Baillarger. Surgeon: M. Manec. (See p. 463.)

The *Hôpital Militaire du Val-de-Grâce* contains 2000 beds.—Physicians: MM. Larrey and Alquet. (See p. 447.)

Connected with the hospitals are the following:

*Boulangerie Générale*, 13, Place Scipion.—This is the general bakehouse for all the hospitals. (See p. 464.)

*Cave Générale*, 2, rue Notre Dame.—Here all the wines, spirits, &c., used in the hospitals are delivered.

*Pharmacie Centrale des Hospices*, 47, Quai de la Tour-nelle.—A general dispensary, first established in the Hospital des Enfants Trouvés, Parvis Notre Dame, was transferred, in 1812, to the convent *Dames Miramionnes*, where it still exists.

*Etablissement pour Blessés Indigents*, 9, rue du Petit Muse.

*Hôpital St. Méry*, Cloître St. Méry, for poor patients of the 7th arrond. It contains 7 beds for men, and 7 for women.

For the *Jewish hospital* recently erected by M. de Rothschild, see p. 314.

There are also charitable societies for medical purposes, such as the : *Société nationale de Vaccine* ; *Société médicale d'Accouchement* ; *Société médico-philanthropique* ; *Maison des sœurs garde-malades* ; *Société médicale du Temple*, &c.

Besides hospitals, there are certain establishments called

**MAISONS DE SANTÉ**, which receive patients, who pay various prices for the accommodations they receive there. They are conducted generally by a medical man of reputation, who boards, lodges, and attends the patients; they have gardens, and some are agreeable places for sick people. Rooms containing a single or several beds may be had according to the means of the patients; and persons condemned for *political* offences, whose health would be endangered by the confinement of a prison, are sometimes allowed to reside on their parole, and on the responsibility of the director of the establishment, in a *Maison de Santé*. Persons confined for debt in any of the prisons of Paris may be transferred to a *Maison de Santé*; but the proprietor of the establishment is held responsible to the full amount of the debt due should the prisoner escape. The *Maison Nationale de Santé*, 110, rue du Faubourg St. Denis, is considered the best establishment of the kind. It contains 150 beds. The number of patients admitted annually is about 1600, and the average mortality 1 in 7.—Physician : Dr. Vigla. Surgeon : M. Monod.

**III. MEDICAL SOCIETIES.**—The most important is the

*Académie Nationale de Médecine*, 51, rue des Saints Pères.—Previous to the revolution of 1789, there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1731. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordonnance of Dec. 20, 1820, the Academy was restored, and definitively organized by decrees in 1829 and 1835. The object of its institution is to reply to inquiries of the government relative to everything that concerns the public health. The number of its resident members, now

amounting to 114, is gradually to be reduced to 100 by extinction; so that at present the Academy only nominates one member after three extinctions have taken place. It has besides 14 free members and 32 foreign associates. The number of its correspondents is unlimited. The Academy holds public sittings every Tuesday, at 3 o'clock.

*Société de Médecine de Paris.*—This society devotes its attention to epidemic diseases and the medical constitution, and keeps up a correspondence with physicians and scientific men in France and foreign countries. It publishes the *Revue Médicale*. President, M. Fauconneau-Dufresne. Meets at the Hôtel de Ville, 1st and 3d Friday of every month, at 3 P. M.

*Société de Médecine Pratique.*—Its principal object is the study and cure of whatever diseases are most prevalent. It meets at the Hôtel de Ville, the first Thursday of every month.

*Société de Chirurgie*, 8, rue d'Anjou Dauphine.—Meets at the Hôtel de Ville, on Wednesdays, at 7 P. M. Pres., M. Deguise.

*Société d'Observation*, for the reading and discussion of medical cases.—M. Louis is perpetual president. The meetings are at the Hôtel Dieu, on Saturdays, but are not public.

*Société Anatomique*, one of the most interesting scientific societies of Paris.—The most curious specimens of morbid anatomy are brought to the society from the different hospitals. M. Cruveilhier is the perpetual president. Meetings on Friday, in a room attached to the Musée Dupuytren.

*Société Phrénologique*, at the Athénée National, 16, passage Jouffroy, meets on Tuesdays; there is also a public annual meeting in August. Lectures on phrenology, on Tuesdays.

The *Parisian Medical Society*, established in 1837, consists principally of English practitioners and students, as well as European medical men. The president is chosen annually. A library and reading-room are attached to this society; its rooms are at 32, rue Hautefeuille. Meetings every Friday evening.

*German Medical Society*, 32, rue Hautefeuille.—This society meets every week.

*Société des Accouchements*, 3, rue de l'Abbaye, administers gratuitous advice and assistance, and meets on the first Wednesday of every month.

Besides these, there are also the *Société Médico-Pratique*, the *Société de Médecine Vétérinaire*, and the *Société des Sourds-Muets*, all at the Hôtel de Ville; the *Société Médicale d'Émulation*, at the École de Médecine; the *Société de Chimie Médicale de Paris*, at 4, place de l'École de Médecine; the *Société de Pharmacie*, 13, rue de l'Arbalète; and *La Société Biologique*, at the École Pratique, near the Musée Dupuytren.

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## PART II.

### DESCRIPTION OF PARIS BY ARRONDISSEMENTS.

#### FIRST ARRONDISSEMENT.

THE PALACE OF THE TUILERIES.—Where this château now stands there were in the time of Charles VI., 1476, only some tile-fields, that had furnished Paris for four centuries, and a place for throwing rubbish, beyond the ditches of the Château du Louvre. (1) In 1518, Francis I. purchased a house erected there by Des Essarts and De Villeroi, for his mother, Louise de Savoie, who found the air of the royal residence, the Palais des Tournelles in the Marais, unwholesome. In 1525 this princess gave the Hôtel des Tuileries to Jean Tiercelin, maitre d'hôtel to the Dauphin; but, it having become the property of Catherine de Medicis, that queen had the present edifice begun as a residence for herself in 1564. Philibert Delorme and Jean Bullant were the architects, and the parts erected by them were the central pavilion, the two adjoining wings, and the low pavilions by which they are terminated. Here her work stopped, for being alarmed by an astrological prediction bidding her beware of St. Germain, and the Tuileries being in the parish of St. Germain l'Auxerrois, she fixed her abode at the Hôtel de Soissons, and the palace was not at that time continued. During the reign of Henry IV. the palace was enlarged by Ducerceau and Dupérac, who raised two other ranges of building faced with large composite pilasters, and erected the lofty pavilions at each end. This king also began the long gallery that joins the Louvre to this palace; and the works suspended by his death were carried on and terminated under Louis XIII., who fixed his residence in it. Louis XIV. having ordered Leveau and d'Orbay to harmonise the whole, which was still very discordant in its parts, an attic was added to the central buildings, and the spiral staircase, which filled the lower part of the central pavilion, was removed, although it was reckoned a *chef-d'œuvre* of its kind. This monarch resided in it occasionally until the building of Versailles, when the court entirely forsook the capital. The Regent Duke of Orleans fixed his abode at the Tuileries during the minority of Louis XV.; but from that period till the forced return of

(1) The foundations of the old tile-kilns were discovered in some excavations made in 1836.





PALACE OF THE TUILERIES. (VIEW FROM THE PLACE CARROUSSEL.)



PALACE OF THE TUILERIES. (VIEW FROM THE GARDEN.)



Louis XVI., the families of persons officially attached to the Court occupied it. It is almost needless to go into the historical recollections associated with this palace during the revolution of 1789, the Tuileries being inscribed on almost every page of its history. It will suffice to allude to the ingress of the mob on the 20th of June, 1792, and to the attack on the palace, with the massacre of the Swiss guards, on the 10th of August of the same year. It was the official residence of the First Consul, and subsequently the imperial palace. In 1808 Napoleon began the northern gallery, to serve as a communication with the Louvre. After the Restoration the Tuileries continued to be the chief residence of the King and Royal Family. After the revolution of 1830, when the people attacked and took the palace (July 29th), Louis Philippe fixed his residence in it, and continued to inhabit it till the 24th of February, 1848, when it was again invaded by the people, and the King made his escape. By a decree of the Provisional Government, dated Feb. 26th, 1848, which was never put into execution, the Tuileries were to be thenceforth transformed into an asylum for invalid workmen. During and after the formidable insurrection of June of the same year, it was used as an hospital for the wounded. In 1849 the yearly exhibition of paintings was opened in the Tuileries. At present it is the official residence of the prince President, and is used for state-balls and great solemnities.

*Exterior.*—The extreme length of the façade is 336 yards, its breadth 36. The general style of the architecture cannot be classed under any precise denomination; the earlier parts of it may be taken as a good specimen of the revived Italian style of the 16th century, and the work of Henry IV. as the best piece of architecture of his day remaining in Paris. The visitor should carefully compare the Tuileries with a contemporaneous building, the Church of St. Eustache, in order to have a good idea of the style and taste of their time. The columns on the lower story of the central façade of the palace are of the Ionic order; those on the second of the Corinthian; on the third of the Composite; all adapted to the style of the epoch, the Ionic ones bearing bands and other sculptured ornaments which prevail in the buildings of that date. The ranges of building on each side of the *Pavillon de l'Horloge* consisted originally of a long gallery to the south and the grand staircase to the north, erected in place of a similar gallery in the time of Louis XIV. Towards the garden, on the ground floor, vaulted arcades extended in front of these galleries from the central pavilion to the two middle ones, forming terraces on the top. Only one of these terraces now remains, the southern one; the other has

been replaced by a staircase. The extreme pavilions are remarkable for their lofty windows, and still more unusually lofty roofs and chimneys, the latter of which are fine specimens of architectural boldness, converting a useful but unsightly appendage into an ornamental object. That towards the Seine is called the *Pavillon de Flore*; the opposite one *Pavillon Marsan*.

*Interior.*—The entrance to the ex-King's private apartments is by the Pavillon de Flore; they are on the ground floor of the southern wing, and were formerly occupied by Marie Antoinette. The antechamber and the *Salle des Aides-de-camp* lead to the *Grand Cabinet du Roi*, where the ex-King used to give private audiences; it is fitted up with simple blue silk hangings. This was the room in which Louis Philippe consented to his abdication. (1) Then follow the King's private

(1) Some brief particulars concerning that memorable event cannot fail to interest the reader. In the course of the night of February 23d, barricades had been erected in all the streets of the metropolis. At 8 o'clock in the morning, M. Emile de Girardin, the chief editor of the *Presse*, arrived at the Tuileries, where he found MM. Thiers, Odilon Barrot, de Rémusat, Duvergier de Hauranne, and Lamoricière, apparently unconscious of what was going on. After a short consultation, these gentlemen hastily drew up a short proclamation announcing the formation of a Thiers-Barrot ministry, and the dissolution of the Chamber of Deputies. M. de Girardin immediately took it to the printing-office of the *Presse* to get it printed. But the insurgents, when they learned its contents, ridiculed it and would not allow it to be stuck on the walls. M. de Girardin then returned to the Tuileries, and, having previously informed Marshal Bugeaud of what had taken place, was admitted into the royal cabinet. The King was in an arm-chair near the window; MM. Thiers and Rémusat were leaning against the chimney-piece. "What is the matter, M. de Girardin?" asked the King.—"Sire," was the answer, "your Majesty is losing most precious moments; if a bold measure is not at once adopted, in an hour royalty will be no more!" So little were the persons in the room aware of the real state of matters, that these words created unbounded astonishment. M. Merruau, the editor of the *Constitutionnel*, who was in the room, standing behind M. Thiers, now stepped forward, and confirmed M. de Girardin's statement. After a moment of desponding silence, the King said: "What is to be done?"—"Your Majesty must abdicate," answered M. de Girardin.—"Abdicate?"—"Yes, Sire, and confer the regency on the Duchess of Orleans, for the Duke of Nemours would not be accepted."—"The King then rose and said: "Gentlemen, do you wish me to mount on horseback?" This was not approved of; M. de Montpensier stepped forward and urged the King to abdicate. The King replied: "I abdicate..."—"And is the regency of the Duchess of Orleans accepted?"



study, sparingly gilt, and modestly furnished; his *Cabinet de Toilette*, hung with blue damask, and adorned with a picture by Blondel, representing the three Graces; the King and

asked M. de Girardin. At this moment the report of musketry began to be more distinctly heard; it became evident that the Tuileries might soon be attacked. "Go, go, M. de Girardin," exclaimed the King. M. de Girardin obeyed, and attempted to reach the office of the *Presse*, in order to have a proclamation printed with the greatest possible expedition, conveying in a few words the announcement of the King's abdication, and of the regency of the Duchess of Orleans. But finding his efforts hopeless, and his progress impeded by countless barricades and dense crowds of armed people, he returned to the Tuileries. The entrance was thronged with persons who had repaired thither to learn the real state of affairs. He was recognized by a few, to whom he immediately communicated the important news of which he was the bearer. "Is that true?" was the anxious question echoed by all present. M. de Girardin engaged his honour that what he stated was the truth. "Then write it here," was the answer; "such news will be sufficient to appease the people." M. de Girardin consented, and wrote several copies of the intended proclamation, which were immediately passed from hand to hand, and despatched to be posted up. All this time the Château d'Eau, on the Place du Palais Royal, was being defended against a large number of insurgents by a handful of determined municipal guards and a small detachment of troops. Although about 8,000 men, consisting of infantry, cavalry, and artillery, were stationed but a few steps off in the court of the Tuileries, by some inexplicable fatality, no reinforcement was despatched to their assistance, and these brave men (the only defenders of the Monarchy, it has since been declared in the National Assembly), who courageously did their duty on that momentous day, were allowed to be sacrificed nearly to a man. Meanwhile the King had sent for Marshal Bugeaud, who had been ready to take the command of the city a few hours previous; but the marshal told him frankly, that the hour for repressing the insurrection had gone by. In the confusion and dismay following such an announcement, and while considering what steps to take, the King and Royal Family were alarmed by the still nearer approach of the sound of musketry. The defenders of the Château d'Eau had just been overcome, and the victorious multitude were approaching the Tuileries. The palace might easily have been defended; but the King, informed of the partial defection of the National Guards and of the troops, who had quietly surrendered their arms to the people, and with that horror of bloodshed which is known to have been one of the marked peculiarities in his character, resolved not to prolong a useless resistance, in the hope also that timely resignation might remove any opposition on the part of the people to the accession of the Count of Paris to the throne. He therefore despatched a young aide-de-camp

Queen's bed-room, still containing the bedstead and a few other articles of furniture used by the Royal couple, among which is a console with a beautiful mosaic executed in precious stones; and, lastly, the Queen's *Cabinet de Toilette* and adjoining bath-room, which are of the greatest simplicity. The furniture now placed in these apartments is not, in part at least, the same used by Louis Philippe and his consort. (1) Madame Adelaide, the Prince and Princess de Joinville, and their respective suites, lodged in the same pavilion. The Pavillon Marston at the northern end, with part of the lateral gallery called the *New Gallery of the Louvre*, was occupied by the Duchess of Orleans, the Comte de Paris, the Duke and Duchess of Montpensier, and their households. The Duke and Duchess de Ne-

of the Duke of Montpensier to the officer in command, with orders not to oppose any resistance to the people. A few minutes afterwards the excited multitude penetrated into the Court. The King resolved upon flight, and the Monarchy of 1830 was no more. A few random shots were fired from the ranks of the insurgents, one of which laid the young aide-de-camp, who had been the bearer of the King's last order, dead on the spot. In a few moments afterwards, the late abode of royalty was unresistingly invaded by the people, who were far from expecting so easy a victory. While the splendid saloons and chambers of the palace were thus receiving (not for the first time) their revolutionary masters, a far different scene was proceeding in the Garden of the Tuileries. Persons stationed on the balconies of the rue de Rivoli, a few minutes before one o'clock, could see a mournful procession, wending its way along the southern terrace of the garden. The King, accompanied by some National Guards on horseback and about 30 officers in uniform, emerged from the western gate, lending his right arm to the Queen. Both were dressed in black. His suite addressed the few persons on the Place de la Concorde with the words: "Une grande infortune!" Louis Philippe and his consort, after stopping a moment on the very spot where 26 years before Louis XVI. had been beheaded, retraced their steps to where two small black one-horse carriages were stationed. Two very young children were in the first. The royal couple entered the vehicles, and immediately set off at full gallop along the quays in the direction of Saint Cloud, never to return.

(1) After the 24th of February, 1848, a numerous party of *émeutiers* installed themselves in the palace with some loose girls, made free with the ex-King's wine-cellar and provisions, and celebrated their orgies night and day in the most sumptuous apartments. The King and Queen's bed-room was turned into a dining-room, and, as might be expected, everything belonging to them was made subservient to the will of those lords of the hour. It was not till after the lapse of ten days that the Provisional Government felt itself sufficiently strong to turn them out by main force.

mours, and the Duke and Duchess d'Aumale also occupied apartments in this pavilion. The upper stories and entresols contain apartments for attendants, corridors, etc. The staircase of the Pavillon de Flore leads to the state apartments. These which are first entered are on the side next the garden, and occur in the following order. The *Salle de Mars*, formerly the *Salle des Gardes*, in the time of Charles X.; a plain room leading to the *Salle du Conseil*, hung with red silk. This room contained some admirable paintings by the best modern French artists, including the works of Isabey, Gr. net, Mercey, Ouvrié, Sebron, etc. The Council-table still occupies the centre of the room. Beyond this is the *Salon Bleu*; it was the salle de reception of the Emperor. Next comes the *Private Library*, formerly the cabinet de travail of the Emperor: here were signed the ill-fated ordinances of July, 1830, the immediate cause of that revolution. (1) Then comes the *Cabinet des Dames*, with a bath-room attached. All these apartments had nearly the same destination under Louis XVIII. and Charles X. Their ceilings and gilding have hardly been touched since the time of Louis XVI. The next in order is the *Salle de Famille*, a large square room, rather low, and furnished with blue silk; it served as a *Salle de Réunion* to the royal family every evening. This was the bed-room of Louis XVIII., in which he died. It bears traces of the late revolution. Next is the *billiard-room*, formerly the apartment of the gentleman in waiting on the King, from which a door opens on the terrace that extends to the Pavillon de l'Horloge. Behind these apartments, on the side towards the court of the palace, is the *Galerie de Diane*, 176 feet long by 32 broad; a fine apartment of the time of Louis XIII. The ceiling and panels are richly gilt, and painted with copies of the Italian schools. This gallery was used as the *Salle à manger* of the royal family; two colossal candelabra in crystal and gilt bronze, presented in 1842 to Louis Philippe by the King of Holland, which adorned it, no longer exist. Next is the *Salon de Louis XIV.*, a large and richly gilt room, containing a fine painting of the presentation of his grandson Philip by Louis XIV. to the Grandees of Spain, a full-length portrait of Louis XIV. in his 70th year, and another of Anne of Austria, accompanied by Louis XIV. and the Duke of Orleans, as children, by Mignard. From this the visitor enters the *Salle du Trône*, of the former splendour of which

(1) The book-cases were removed by order of Louis Philippe, and only a small press left, containing the biographies and portraits of celebrated men. Most of them were destroyed in February, 1848.

nothing is left but the richly gilt and painted ceiling, the people having on the 24th of February destroyed its ornaments, and consigned the throne to the flames before the column of July, Place de la Bastille. The walls are now hung with valuable Gobelins tapestry of the time of Louis XIV., brought from the *Magasin du Mobilier National*. (See p. 255). The *Salon d'Apollon*, and the *Salon d'Attente* lead to the central pavilion : the former is remarkable for its fine picture by Mignard of "Apollo and the Muses." The *Pavillon de l'Horloge* forms one vast saloon or hall, called the *Salle des Maréchaux*. It occupies two stories ; under the windows of the upper are a bold projecting cornice and gallery, which towards the garden are supported by four caryatides, copied from those by Jean Goujon in the Louvre. The walls of this saloon were adorned with full-length portraits of the living Marshals of France ; but the few that were spared on the 24th of February have been now removed. Marble busts of distinguished generals and naval commanders in good preservation are still placed round the room. This apartment was used as the ball-room upon state occasions. From the *Salle des Maréchaux* a door communicates on the garden side with a small and elegant apartment, which leads to a corridor running round the top of the *escalier d'honneur*. This staircase requires breadth to give it a due proportion to its length. The balustrades are of bronze and polished steel, and the stone work is richly sculptured. The *Galerie Louis Philippe*, now *Galerie Neuve*, leads out of the *Salle des Maréchaux* on the side next the court, occupying the upper part of the ancient staircase. This apartment, which served also as a ball-room, is 140 feet long, by 35 broad ; and is lighted only on the eastern side, while on the western it has the panels, corresponding to the opposite windows, filled with immense mirrors. At the southern end is placed the silver statue of Peace, voted to Napoleon by the City of Paris after the peace of Amiens : it stands between two marble columns supporting antique busts. At the northern end are two fine statues of the Chancellors l'Hôpital and d'Aguesseau. Next comes the *Antichambre de l'Escalier d'Honneur*, the ceiling of which is worthy of notice from its workmanship and antiquity, having been brought from Vincennes, where it decorated the sleeping-apartment of La Reine Blanche. This ante-room opens into the *Salon de la Chapelle*, from which doors communicate with the state pew in the Chapel. The apartment consecrated to this purpose occupies the ground and first floors ; a gallery runs round three sides of it. The interior is quite plain, the gallery and roof being supported by Doric columns in stone and stucco. In this chapel formerly stood a celebrated



organ, which, however, no longer exists, having been destroyed during the revolution of 1789. The *Antichambre de l'Escalier de la Chapelle*, adjoining to the *Salon de la Chapelle*, has a ceiling similar to that already noticed in the *Antichambre de l'Escalier d'Honneur*, and also brought from Vincennes. This room leads to the *Theatre*, an elegant saloon, composed of a parterre and two ranges of *loges*, with a circle of much smaller ones near the ceiling, capable of accommodating about six hundred spectators. The stage was sufficiently capacious for all the purposes of the drama, but is now demolished. When balls were given at the palace, the pit being boarded over, it was used as a supper-room. All the apartments on the side of the court open into one another in a straight line, thus affording from either end a *coup d'œil* of the whole extent of the palace.

The greater part of the furniture now seen in the apartments of the Tuileries is not the same as that which adorned the palace in the time of Louis Philippe; a certain number of consoles, chairs, Sèvres porcelain, etc., having been conveyed here to give the palace an appearance of decency. (1) Since Dec. 2d, 1851, the palace of the Tuileries has been closed to strangers, and is at present undergoing considerable repairs.

GARDEN OF THE TUILERIES.—A street, called the *rue des Tuileries*, formerly ran between the palace and the garden; but in 1665, the celebrated Le Notre was entrusted by Louis XIV. with the care of laying out the garden, which was then planted and arranged nearly in the same state in which it now is. Two parallel terraces on the north and south run from the extreme pavilions of the palace; at the western end they slope toward each other, and meet the level of the garden. The total area so inclosed is about 67 acres: its length is 2256 feet, and its width 900 feet. The terrace to the south is the more elevated and the wider of the two, and affords by far the best view of the Seine and of the palace. A subterranean passage leads to it from the palace. That on the north is known as the *Terrasse des Feuillants*, so called from a convent that stood there before the revolution of 1789. Near it was the manège, or riding-school, where the National Assembly held its sittings. A handsome iron railing, with gilt spear-heads, separates it from the *rue de Rivoli*. The garden between these terraces is laid out in the following manner. A broad

(1) During the dreadful insurrection of June 1848, the most elegant apartments of the Tuileries were used as barracks for the National Guards and troops of the line on duty. The whole palace was afterwards transformed into a hospital for the wounded of those eventful days.

avenue leads from the Pavillon de l'Horloge to the western entrance on the Place de la Concorde. Immediately in front of the palace are two flower-gardens, separated from the broad walk between them and the rest of the garden by fossés, and inclosed with netted iron railings. These were intended to afford the royal family the means of walking without being incommoded by the crowd. A large portion of the garden then succeeds, laid out in the style of Louis XIV., which, though formal, acquires an air of grandeur from the size of the parterres. Three circular basins, and numerous groups of statues, are interspersed throughout this part of the garden. To the west is the grove divided by the long avenue before mentioned; it is filled with fine-grown chesnut trees, elms, planes, and limes, yielding a deep shade in summer, and by its dark and solid mass of foliage offering a bold contrast to the gayer beauties of the flower-garden. West of the grove is a large octagonal basin of water, and some smaller parterres. North of the grove and flower-garden, between them and the Terrasse des Feuillants, is the *Allée des Orangers*, so called from a fine collection of orange trees placed here every summer. This alley with the adjoining terrace is the most fashionable promenade of Paris, both in summer and winter; during the sunny hours of the latter, and in the cool evenings of the former season, all the gayest of the capital are to be found here, either occupying chairs, which are let out at two sous a-piece, or promenading or conversing in groups. On Sunday afternoons, the crowd, if not so select, is much more numerous, and the alley of orange trees frequently forms a compact mass, presenting every variety and colour of dress which happen to be the fashion of the hour with the fickle Parisians. The garden of the Tuileries is also the favourite rendezvous of children and elderly people of both sexes, the former of whom come there for exercise and air, the latter for repose and warmth. The parterres and wall of the northern terrace at the western end have a southern exposure, and, being completely sheltered on all sides, are the warmest parts of the garden. Here children and old people swarm like bees on a sunny day; and to this spot has been given the appropriate name of *La Petite Provence*. In each of the two groves of chesnut-trees is a hemicycle of white marble, lately repaired, with a small enclosure in front, laid out as a garden, having statues of Atalanta and Hippomenes at the corners, and in the centre of each, a marble statue, of good execution; that on the side of the *Terrasse des Feuillants* representing Autumn, and that on the opposite side, Spring. These hemicycles, called *Carrés d'Atalante*, were constructed in 1793 by the Convention after the designs of Robespierre. They

were intended as seats for the areopagus of old men who were to preside over the floral games dedicated to youth, celebrated in the month of Germinal. At the western end of the garden is a wide entrance with iron gates. Before the revolution of 1789, a *pont-tournant*, or swing-bridge, communicated over the fosse, which still exists, with the Place Louis XV. It was a spot famous in the revolution. The northern terrace is occupied by embowered seats; on the southern one, an orangery has just been constructed. The view from these terraces is very striking. There is a great deal of good sculpture in the garden of the Tuileries that deserves examination. The newly repaired piers of the western entrance are graced with two spirited groups, by Coysevox, one of Mercury, the other of Fame, on winged steeds. The corners of the western wall are adorned with two colossal marble lions, copies from the antique. On the two adjoining terraces on either side of the entrance are the nine Muses, and Apollo. Below, west of the octagonal basin, are four masterly groups in marble, representing, from north to south, 1, the Tiber, by Bourdot; 2, the Loire and the Loiret, by Vauclève; 3, the Seine and Marne, by Coustou; 4, the Nile, by Bourdot. On either side of the central grove, on the opposite side of the basin, we remark two statues of Bacchus, a Vestal by Legros, busts of the 4 Seasons, Hannibal, by Sloedtz, and Scipio Africanus, by Coustou. Under the trees of the northern grove, we see a Centaur subdued by Cupid, and a fine group of Castor and Pollux. In the opposite grove is a copy in marble of the well-known boar, of which the Grecian original is preserved in the Gallery of Florence, where another copy in bronze by Tacca adorns the Mercato Nuovo. Next comes a group of two Wrestlers, by Mangin; and another of Bacchus and Hercules in his youth. At the eastern extremity of the groves are statues of Diana, the Farnesian Flora, Trajan, and the Farnesian Hercules, placed alternately with four vases. West of the central basin of the flower-garden are four magnificent groups, representing, from north to south, the rape of Cybele by Saturn, by Regnaudin; Lucretia and Collatinus, by Lepautre; Æneas bearing Anchises, and leading Ascanius by the hand, by Lepautre; lastly, Boreas carrying off Orythya, by Marsy and Flamen. Opposite are Phaetusa transformed into a tree, and Atlas metamorphosed into a mountain. At the northern extremity of the alley crossing the flower-garden are Prometheus chained to a rock, by Pradier, and Theseus killing the Minotaur, by Ramey junior. At the southern extremity we find Alexandre combattant, by Devaismes, and a Spartan soldier, by Cortot. Opposite to these, on the terrace, reclining on a highly sculptured base

ment, is Ariadne slumbering, in bronze. At the contiguous extremity of the wide walk intervening between the flower-garden and the palace, at the entrance of the terrace, are two bronze lions, one killing a serpent, by Barye. Following the same walk, there are, at the corners of parterres, statues of Pericles, by De Bay; Phidias, by Pradier; Cincinnatus, by Foyatier; le Laboureur, by Lemaire; Spartacus, by Foyatier; Themistocles, by Lemaire; Cato of Utica, by De Bay; and Philopœmen, by David. Opposite to them are elegant and graceful figures of Diana, Flora, Venus, and a Sylvan Nymph, by Coustou and Coysevox, giving favourable examples of the style of the time of Louis XV. At the extreme corner of the southern part of the private enclosure is a statue of Ulysses and his dog Argus. In the parterre is a bronze cast of the Laocoon. and, further on, the Diana and the Apollo Belvedere in bronze. At the corners of the avenue of the Pavillon de l'Horloge are the celebrated statues of the Venus Pudica, (1) and the Arrotino, or Whetter, cast in bronze by the Kellers in 1688. Behind at either side of the entrance to the palace is a lion. In the northern parterre may be remarked some fine bronze casts of the Antinous, the Venus de Medicis, and Apollo killing the serpent Python, and at the corner is Marsyas playing the flute. A great number of handsome vases are interspersed. Facing the Allée des Orangers is a statue of Hercules holding a Pygmy, by Bosio, in bronze, by Carboneau; and at the opposite extremity is a marble statue of Meleager. Several of the statues we have mentioned bear marks of the political disturbances which the capital has witnessed. From the great size of this garden, the white marble of the statues produces a light and pleasing effect contrasted with the foliage of the trees. Great care is taken in the keeping of the garden, and the parterres of flowers are tastefully arranged. It is open from 7 in the morning till dusk in winter, and till 9 in summer. The garden is then cleared by beat of drum, and a company of soldiers.

The *Court* of the Tuileries, on the east side of the palace, was formed principally by Napoleon. It is separated from the Place du Carrousel by a handsome iron railing, with gilt spear-heads, extending parallel to the whole range of the palace. There are three gateways opening from this court into the Place du Carrousel, the middle one of which corresponds to the central pavilion of the palace; the other two have their pillars surmounted by colossal figures of Victory, Peace, His-

(1) It was behind this statue that Henry placed himself, July 29th, 1846, when he made his attempt upon the life of Louis Philippe.



tory, and France. A gateway under each of the lateral galleries communicates on the north with the rue de Rivoli, on the south with the Quai du Louvre. It was at the inner corner of the latter, that Alibaud posted himself on June 25, 1836, when he fired at Louis Philippe. Where the iron rails now stand, there were rows of small houses and sheds before the revolution of 1789; and this circumstance materially facilitated the attack on the palace by the mob on August 10th 1792. Napoleon used to review his troops in this vast court. During and for some time after the insurrection of June, 1848, as also after the events of December 1851, troops were stationed here, and the court bore the appearance of a military camp. The troops who mount guard at the Tuileries are inspected here every morning when the weather is fine, at about 10 o'clock, with music.

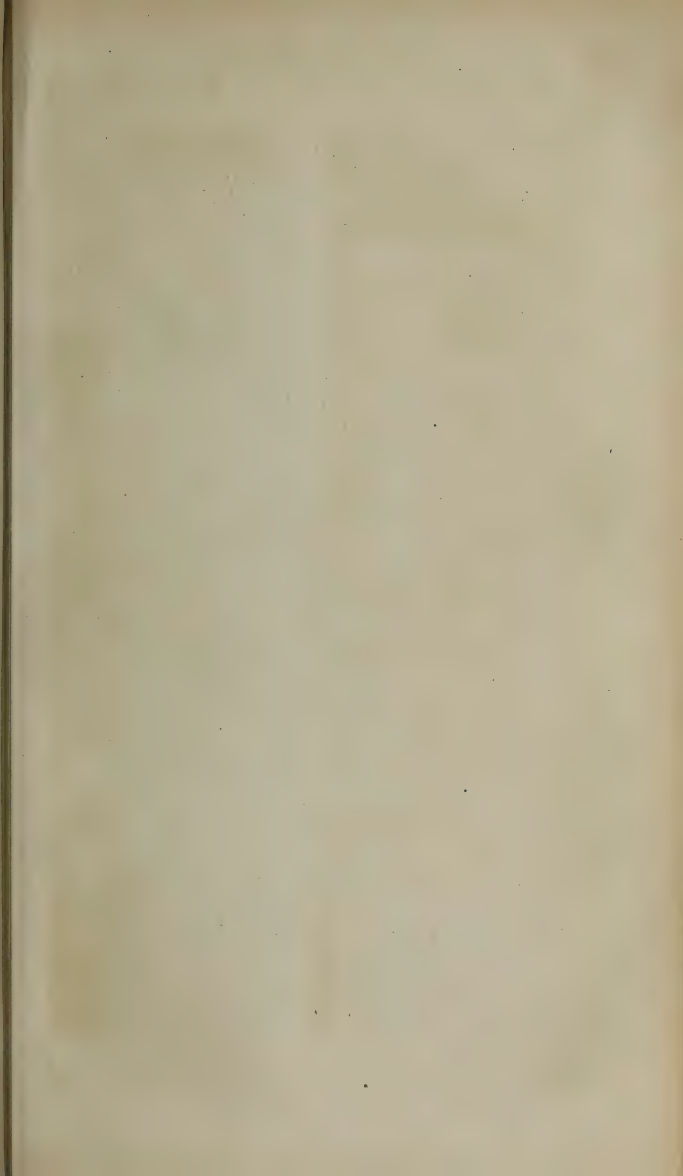
THE PLACE DU CARROUSEL derives its name from a great tournament held here by Louis XIV., in 1662; but has only attained its present size of late. (1)

The principal object of interest in this place is the *Triumphal Arch*, erected by Napoleon in 1806, after the designs of Percier and Fontaine. Its height is 45 feet, length 60, and breadth 20. It is designed after the arch of Septimius Severus at Rome, and consists of a central and two smaller lateral arches, each of which, unlike the original, is intersected by a transversal arch of equal height. Eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, support the entablature. The attic is surmounted by a triumphal car and four bronze horses, modelled by Bosio from the famous Corinthian horses brought hither from the piazza of St. Mark at Venice, but restored by the Allies in 1815. An allegorical female figure stands in the car, and one on each side leads the horses. In front of the attic, over each column, stands a marble

(1) By a law passed in October, 1849, the State was bound to pull down all the houses situated between the Louvre and Tuileries, and to pay 6,400,000 fr. towards prolonging the rue de Rivoli, and improving the appearance of the space adjoining the eastern front of the Louvre, as well as its court and entrances. The City was bound to purchase all the other houses to be demolished. All this has now been accomplished. The State pays two thirds of these expenses, and the City one third. The works are to be completed before the end of 1854. The space towards the river-side, but lately filled with mean-looking houses, was formerly occupied by the church of St. Thomas du Louvre, built in 1187 by Robert, Count of Dreux. The roof suddenly gave way on the 15th of October, 1739, during divine service. It was rebuilt some time after, and ceded to the Protestants, who occupied it until it was exchanged for the Oratoire, in the rue St. Honoré.

figure of a soldier of Napoleon's army, in the uniform of the several corps, and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805. That over the right-hand arch, looking from the Place du Carrousel, is the Victory of Austerlitz; that to the left, the Capitulation of Ulm. Over the transversal archway on the south side, is the Peace of Presburg, and on the north, the Entry into Vienna. Over the right-hand archway looking from the Tuileries, is the interview of the Emperors; over the left, the Entry into Munich. All these sculptured compartments are of high finish, and by eminent French artists. During the Restoration these bas-reliefs were removed, and subjects taken from the campaign of the Duke d'Angoulême in Spain, in 1823, were placed in their room. The former were, however, restored after the revolution of 1830. This arch, which is far too small for the site, cost 1,400,000 fr.

In the centre of the Place du Carrousel is a temporary column bearing a Bude light. On the south is the long gallery of the Louvre, which was commenced under Charles IX. by Ducerceau, built as far as the central archway by Henry IV., after the designs of Dupérac, and finished by Louis XIV. It forms part of a great plan conceived by the former of those monarchs, for uniting the Tuileries and the Louvre, which, with a similar gallery on the north, would then make an immense quadrangle. Napoleon followed up this idea, and built nearly half of the northern gallery. The original scheme is destined to be completed, and, by a decree of March 12th. 1852, a sum of 25,679,453 fr. is devoted to this object, which is already in progress according to the plan of M. Visconti. The gallery of the Louvre, which connects that palace with the Tuileries on the south, consists of two stories, the lower of which contains apartments belonging to the administration of the museums, the library, the service of the palace, etc., besides guard-houses for the troops on duty at the palace. The upper story is one immense arcade, extending the whole length of the building, and containing the celebrated collection of pictures belonging to the National Museum. The external architecture is not uniform; the earlier part, as far as the central archway from the Louvre, partaking of some of the characteristics of the style of the Renaissance. A series of alternate circular and triangular pediments, filled with sculptured devices, and divided by pilasters of the Composite and Corinthian orders, is continued along the whole of its extent; and this, added to the great length of the building, gives it, when viewed from a distance, an imposing aspect, and even a semblance of regularity. It has two principal issues from the





PALACE OF THE LOUVRE. (VIEW FROM THE SQUARE.)



PALACE OF THE LOUVRE. (VIEW FROM THE RIVER.)



Place du Carrousel; one of four arches towards the Pont National, and another of three opposite the Pont des St. Pères. It has now been completely repaired under the direction of M. Duban and Visconti. (See *Louvre*.)

At the eastern end of the Carrousel, but recently cleared of the patches of unseemly houses which disfigured it, is

THE LOUVRE.—A castle or royal residence existed on the site of this palace at an early period of the monarchy, and is said to have been used as a hunting-seat by Dagobert, the woods then extending over the actual site of the northern part of Paris down to the water's edge. Philip Augustus, in 1200, formed it into a stronghold, and used it as a kind of state prison. At that period it was immediately without the walls of Paris, but, on their being extended in 1367 and 1383, became a portion of the new inclosure. Charles V. made many additions to the old buildings; the Royal Library was kept there; also the various officers of state and foreign princes visiting Paris were lodged in it. Francis I. determined to erect a new and magnificent palace on the site of this dilapidated castle; and accordingly, began the present building in 1528. The southern half of the western side of the court, as it now exists, was erected by that monarch, after the designs of Pierre Lescot. His son Henry II. continued and extended this plan, completing the whole of the western side, now called the *Vieux Louvre* and the wing containing the *Galerie d'Apollon*. The sculptures were confided to the direction of Jean Goujon, and other great artists of the day. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavilion of the western side was added to the erections of Lescot by Lemercier, who also built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace, and a public competition of architects was proposed to furnish designs for the new building. A physician, Claude Perrault, was the successful competitor, but, some distrust of his abilities arising at court, Bernini, who constructed the circular porticoes in front of St. Peter's at Rome, was sent for from Italy, and his plans were adopted in preference to those of Perrault. Louis XIV. laid the first stone of the eastern front; but for some unknown reason or other, Bernini was soon sent back to Italy, loaded with presents and a pension, while Perrault, to the honour of France and of Colbert, was allowed in 1666 to carry his original design into execution. He built the eastern front, and that towards the river; but the caprice of the King put a stop to the works, and diverted the treasure of

the country to the building of Versailles. During the remainder of that reign, and the earlier times of the first revolution, the greater part of the Louvre remained without a roof, and the whole seemed to be destined to fall into ruin. Napoleon, however, resumed the works, and under him the Louvre was finished, and the surrounding streets and places cleared. Its internal arrangements have been principally made by Charles X. and Louis Philippe. Charles IX. inhabited the old Louvre, and, as is well known, fired from its windows looking towards the quay and river on the victims of the St. Barthélemy. (1) Henry III., Henry IV., and Louis XIII. also resided here, as well as the unfortunate English queen, Henrietta, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the reception of the various museums of the fine arts, and has occasionally been used for great ceremonies of state. It was attacked by the people on the 28th and 29th July, 1830, and obstinately defended by the Swiss guards. The persons who fell in that insurrection were at first buried in front of the eastern façade; they have since been removed to the vaults under the Column of July. The eastern front of the Louvre is one of the finest pieces of architecture of any age. The grand colonnade is its striking feature; it is composed of 28 coupled Corinthian columns. A wide gallery runs behind, and the wall of the palace is decorated with pilasters and windows. The effect of light and shade caused by this arrangement constitutes its chief merit. The basement story affords an admirable contrast by its simplicity; and the projecting masses of the building in the centre, and at either end of the façade, fronted with pilasters, and containing windows of very large dimensions, complete the grand features of this side of the palace. The central mass of the building, forming the gateway, is crowned by a pediment, the sloping stones of which are each of a single piece, 52 feet in length and 3 in thickness. This pediment contains a bas-relief, executed by Lenoir in 1811; and over the grand doorway is another by Cartellier, of the same date. The gates themselves, made by order of Napoleon, are of magnificently-worked bronze. This splendid front is viewed to the best advantage from the Pont-Neuf. (2) The southern front, also the

(1) A window, with a balcony on the first floor, is often shown as that from which he fired; but this must be a mistake, as that part of the building was not constructed till long after the year 1572, the date of that most perfidious massacre.

(2) The dimensions of this front are:—length, 525 feet; height, 85 feet; width of central compartment, 88 feet; width of extreme compartments, 75 feet; height of basement story, 35 feet;

work of Claude Perrault, though not so bold, is very fine. It is fronted with forty Corinthian pilasters, and, like the eastern, has a richly-adorned pediment over the central compartment. The northern front consists of a central and two lateral pavilions projecting from a body with few but tasteful decorations. The western front also offers a remarkable contrast to the richness of the interior façades of the court. Of these the western side remains as it came from the hands of Lescot and Lemercier. The ground floor and the story above it have served as the models for the corresponding stories of the three other sides; the only difference consists in the third or upper story, which on the western side is surmounted by an elegant battlement, and over the projecting parts of which are circular pediments, while on the three others an entablature and balustrade give to this story a considerable addition of height. A range of circular arcades, separated by Corinthian pilasters, forms the ground floor; and under each arch is a lofty window. The design of the second story consists of windows richly moulded, with alternately curved and triangular pediments; each window separated from the adjoining one by a Composite pilaster. The upper story of the western front has the windows very richly enchased with sculptured groups, trophies, etc. In the centre is a pavilion containing the principal gateway. The projecting parts on the western side, six in number, are richly ornamented with sculpture in the circular pediments by which they are surmounted. Those of the southern half of this side are by Paolo Poncio, while the figures over the doorways are by Jean Goujon. The sculptures of the pediments of the northern half were, however, executed in 1810. The central pavilion is surmounted by a quadrangular dome, which is supported by colossal caryatides by Sarrazin. The central gateways have each a pediment rising from the upper entablature, and containing sculptures by Lesueur, Ramey, and Coustou. The vestibule of the southern gateway is formed of two ranges of fluted Doric columns, having a carriage-road in the centre; that of the eastern one has Doric columns; the northern and western have Ionic columns of different styles. Perrault formed the designs of these three sides, which, however, were not completed in his time. The length of each side is 408 feet: the whole forms a perfect square; it is one of the finest courts in Europe with respect to decoration and proportion. At the north-western extremity of the exterior will be observed the walls of a projecting wing, intended to meet the northern height of columns, 10 diameters and a half, or 38 feet nearly. The entablature takes up nearly 10 feet of the entire height.

gallery, which is shortly to be finished. A small garden still exists on the southern side, called the Garden of the Infanta, from the Spanish Princess who came into France, in 1721, to marry Louis XV. This garden is to be continued along the eastern front. The wall facing the garden of the Infanta, has been almost entirely re-constructed, and newly sculptured, by M. Cavalier. The spacious court is now laid out as a garden, with a grassplot surrounded by a low railing running round the court, and four wide pavements leading to the different entrances; circular benches are placed in the corners, and a fountain has been constructed in the centre, so low as not to obstruct the view of the monument from all sides.

In the centre of the court, on a circular platform of three steps, stood the equestrian statue in bronze of the Duke of Orleans. After the revolution of 1848, the statue and bas-reliefs which adorned the pedestal were removed to Versailles, and the following inscription placed in their stead:

“ Aux Citoyens de Paris morts pour la liberté, la République reconnaissante, 23, 24 Février, 1848. ”

This pedestal has now been demolished, and an elegant fountain is in course of construction on its site.

*Interior.*—Almost all the interior of this palace is devoted to the museums for which it is so celebrated. The description of the various galleries will be found in the order in which they occur to a visitor making the circuit of the palace. It may be well, however, to mention that, as *all* the museums are rarely visible on the same day, owing to the limited number of servants attached to the palace, a slight deviation may sometimes occur from the order followed here. The museums are known collectively by the name of *Musées Nationaux*; but individually as: *Musée des Antiques*, *Galerie d'Apollon*, *Musée des Tableaux des Ecoles Italiennes, Flamandes, et Françaises*; *Salle des Bijoux*; *Salle des Bronzes*; *Salle des Sept Cheminées*; *Galerie Française*; *Musée Egyptien*; *Salle du Trône*; *Musée Grec et Romain*; *Musée de la Colonnade*; *Galerie des Gravures*; *Musée des Dessins*; *Musée de la Marine*; *Musée Ethnologique*; and on the ground-floor, the *Musée des Plâtres*; *Galerie Assyrienne*, *Galerie Égyptienne*; *Musée Algérien*; *Salle des Antiquités Américaines*, and *Musées de Sculpture Moderne, du Moyen Age, and de la Renaissance*.

The museums are entered on public days through the principal entrance of the southern pavilion adjoining the western front, over which is seen the inscription: *Musée National*. A colossal bronze bust of Napoleon, which had been removed from over this entrance in 1814, has now been restored to its former



place. On week days, the visitor enters the Museums by a door in the adjoining wing bearing the inscription : *Direction Générale des Musées*. It leads to a small court still containing some antique bas-reliefs. The principal entrance opens into the

*Musée des Antiques*. The series of apartments on the ground floor, which extend from the principal entrance to the side next the river, were once occupied by Anne of Austria, and retain nearly all their old decorations. The ceilings are adorned with sculptured compartments, and fresco paintings, by Meynier, Mauzaisse, and Barthélemy ; a great profusion of marble columns and incrustations on the walls are to be seen throughout them. The ceiling of the vestibule represents Prometheus giving life to man by the aid of the heavenly fire. The other ceilings successively represent : 1st, Justinian delivering his code of laws to Rome ; 2dly, various mythological subjects relating to Apollo and Diana ; 3dly, Minerva displaying the olive-branch as the fruit of Victory ; 4thly, various passages of the early history of Rome ; 5thly, allegorical paintings of Prudence and other virtues. At the end next the river, is the *Salle de Diane*, so called from a beautiful antique known by the name of *Diane à la Biche*. It rests on a platform adorned with valuable antique mosaics. Among the other valuable antiques in this portion of the museum we may mention the *Vénus Victorieuse*, the *Apollon Lycien*, the *Bacchus*, and *Cupid and the Centaur*. On the eastern side of the vestibule, is another suite of apartments consisting of two distinct parallel series, being part of the old pile of the Louvre as it existed in the time of Charles V., from 1364 to 1380, and when inhabited by his consort, Jeanne de Bourbon. Catherine de Medicis had these apartments adorned by Rosso, Primaticcio, Paolo Poncio, and other celebrated artists. They are now divided into several compartments, called after the principal statues that are placed in them. The marble decorations of the floors and walls are extremely rich. At the farthest end, before a colossal statue of Melpomene, is a fine mosaic pavement in compartments, the central one antique, representing Victory, the others evidently modern, representing the Nile, the Po, the Danube, and the Glommen in Norway. With this suite communicates the *Salle des Caryatides*, a splendid hall, occupying the whole ground floor of the southern half of the Vieux Louvre. It derives its name from four colossal caryatides, by Jean Goujon, supporting a gallery, at its northern end ; they are reckoned among the *chefs-d'œuvre* of that master. Above the gallery is a bas-relief, by Benvenuto Cellini, originally sculptured for a fountain at Fontainebleau, and representing Diana. This great collection of antiques dates from 1797, and in 1803 was opened

to the public under the title of the *Musée Napoléon*; it then contained, like the gallery of paintings, all the richest spoils of Italy, but which were restored in 1815 by the allies to their original owners. The present collection consists of 246 statues, animals, &c.; 230 busts and heads; 215 bas-reliefs; and 235 vases, candelabra, altars, &c.; in all 920 objects. A very complete catalogue is to be procured on the spot.

The visitor may now ascend the grand staircase, built after the designs of Fontaine, one of the most splendid parts of the Louvre. The ceiling rests upon 22 Doric columns of Flemish marble, with white marble capitals. In one of its compartments, is a fresco representing the Revival of the Arts, by Pujol; in the other, Minerva protecting the Arts, by Meynier. The staircase divides in the centre, under an arch, into two branches, one leading to the apartments surrounding the court, the other to the long gallery. Some fine porphyry and marble vases stand at the head of the staircase, which, turning to the left, leads to a circular ante-room, the

*Salle Ronde*, containing a fine mosaic pavement and exquisitely sculptured white marble vase. The ceiling, painted by Couder and Stouf, represents, in the central compartment, the fall of Icarus; in the four lateral compartments respectively. Hercules stifling Antaeus; Æolus mastering the Winds; Vulcan shewing Thetis the arms he has made for Achilles; and, lastly Achilles invoking the aid of the Gods against the river-gods, Seamander and Simois. A beautiful gate of carved steel, which formerly adorned the palace of Maisons, opens into the

*Galerie d'Apollon*, from which the public had been excluded since 1826. This gallery was commenced under Charles IX., and completed under Henry IV. by Chambiche, Fournier and Plain. Dubreul, Bunel and Porbus adorned it with paintings taken partly from Ovid's *Metamorphoses*, and partly from the Old Testament. It was almost completely destroyed by fire on the 6th of February 1661; but rebuilt that very year, the ornamental part being entrusted to the hands of Errard, and the paintings of the ceiling to Lebrun. The latter was afterwards, however, appointed to direct the whole. At the time of his death, which happened in 1690, the gallery was still unfinished, Louis XIV. having, in the interval, turned both his attention and his treasures to the palace of Versailles. The *Galerie d'Apollon* was not only forgotten as a work of art during the following century, but even desecrated; for it was divided into apartments. Here the Royal Academies, and especially that of Sculpture and Painting, were allowed to hold their sittings. In 1747 and 1748 the paintings of several living artists were exhibited there, and in 1756 the gallery had

become the studio of Vanloo. At last, in 1764, M. de Marigny restored it to its former grandeur, and in 1787 we find it described as a picture-gallery. But under Louis XVIII. the ceiling was discovered to be in a dangerous state of decay, and its reconstruction was at last decided on in 1826; but it was not until the 5th of June 1851, that it was solemnly re-opened to the public, under the auspices of the President Louis Napoleon Bonaparte. The Gallery is 184 feet in length and 28 feet in breadth; it has 12 windows looking upon the Jardin de l'Infante, and a balcony commanding a beautiful view of the Seine. Opposite each window is a door for the sake of symmetry, only the last towards the Seine is intended for use, and gives access to the *Salon Carré*. Their panels are charged with the attributes of the Arts and Sciences, Navigation, etc. The windows are crowned with other allegorical figures, arabesques and escutcheons. The walls are profusely gilt, and the vaulted ceiling rests upon a frieze adorned with L's and fleurs de lys. The vault represents, at its northern extremity, the Triumph of the Earth, by Guichard after the designs left by Lebrun; and at the other, nearest the Seine, the Triumph of the Waters or of Amphitrite, by Lebrun himself. The other paintings of the vault are, beginning from the latter, as follows: Aurora on her car, in an octagonal compartment, painted by Lebrun, and re-painted by Muller; Castor, or the Morning-Star, in an oval compartment, painted in 1781 by Renou; adjoining it, are two lateral compartments representing Autumn, by Taraval (1769) and Summer, by Durameau (1774). The great central compartment contains the Triumph of Apollo, by Eugène Delacroix. Next comes Evening, situated between Spring, by Callet, and Winter, by Lagrenée junior. The last octagonal compartment represents Night. These compartments are interspersed with appropriate emblems and arabesques; the lower part of the ceiling is adorned with medallions representing the months, and with stuccos of the Muses, the signs of the Zodiac, flowers, etc., executed under the direction of Lebrun, by Girardon, Regnauldin, and the brothers Marsy.

From this splendid gallery the visitor passes to the

*Salon Carré*, which immediately precedes the Long Gallery, and has been newly decorated under the direction of M. Duban, the late architect of the Louvre. The ceiling is white and gold, with colossal caryatides in the corners, and genii representing the Arts, while the names of the most celebrated artists are inscribed on the frieze. The choicest specimens of the treasures for which the Louvre is so celebrated, are placed here, among which is the *Conception*, by Murillo, bought in 1852, at the sale of Marshal Soult's gallery for the sum of 615,300 fr.

The *Musée des Tableaux des Ecoles Italiennes, Flamandes et Françaises* occupies the Long Gallery, the exterior of which has already been described at page 172. Vast skylights have but lately been pierced through the vaulted ceiling, thus contributing to spread a more uniform light throughout. It is 1322 feet in length, and 42 in width. The walls, are encrusted with red marble to the height of about three feet, the rest of their surface is entirely covered with pictures, which are divided into three schools: the French, the Flemish and German, and the Italian, altogether 1408, viz.: French school, 380; Flemish and German, 540; Italian, 480; modern copies of ancient pictures, 8. (1) None but the works of deceased masters are admitted into this museum, which was principally formed by Napoleon, and enriched with most of the master-pieces of Europe; the greater part were claimed by the allies in 1815, but even now this gallery is one of the finest in the world. (2)

The visitor must now retrace his steps to the *Salon Carré*, where a door to the right leads to the *Salle des Bijoux* (3) which communicates with the *Grand Escalier*. Here, in elegant presses, is a collection of vases of precious stones, some of them designed by Benvenuto Cellini, gold and silver church-ustensils, crosiers, etc., from the time of Charlemagne to the reign of Louis XV., the looking-glass and other articles of a toilet given to Marie de Médicis by the Republic of Venice, and richly jewelled; a great number of finely cut cameos and agates, etc., a remarkable silver basin of ancient workmanship, covered with handsome chasings, and stamped with fleurs de lys (it was formerly the font of the Chapel of Vincennes, and was used at the baptisms of Philip-Augustus and the Comte de Paris); a chandelier, formerly belonging to Henry IV., studded with cameos and precious stones, &c. The intrinsic value of these curious objects, independent of the interest which attaches to most of them as gems of art, is immense. One alone, the casket of Marie de Medicis, is estimated at several thousand pounds. On a pedestal stands a full-sized silver statue of Hen-

(1) To these have lately been added a Madonna, by Perugino, and a portrait of the Baron de Wiek, by Rubens.

(2) The master-pieces contained in the Grand Salon and Long Gallery used to be hidden from view during four months by the productions of living artists. In 1849 the Exhibition took place at the Tuileries, and in 1851 and 1852 in the Palais Royal.

(3) Complete catalogues of all the museums of the Louvre may be had on the spot. For the two of Paris and Versailles there are annually sold 200,000 at 1 franc, and 100,000 at 2 fr.; 100,000 fr. more are taken for depositing canes, umbrellas, and parasols forming, it is said, a revenue of 300,000 fr. a-year.



ry IV. when a child, by Bosio. The ceiling, by Meynier, represents the age of Louis XIV.

Returning to the *Galerie d'Apollon*, the *Salle Ronde* leads to the *Salle des Bronzes*, containing some curious and highly valuable antiques belonging to the State. Among them are a beautiful Minerva in alabaster, brought hither in 1848 from the Tuileries; several antique bronze statues, and articles of bronze. The ceiling, by Mauzaisse, represents Time pointing to the ruins caused by his progress. Next to this is the

*Salle des Sept Cheminées*, a spacious square hall, lit from above, and but lately repaired. (1) The ceiling is beautifully decorated with gilt arabesques on a white ground, and colossal genii in stucco; ten medallions contain the busts of David, Gros, Girodet, Gérard, Guérin, Percier, Prudhon, Chaudet, Géricault, and Granet, whose masterpieces are hung in this room.

A door immediately to the left on entering gives access to the *Salle Henry II.*, the ceiling of which, richly embossed, is painted by Blondel in three compartments. The central one represents Jupiter pronouncing judgment on the relative advantages of the creations of Neptune and Minerva; the other two compartments are allegorical of Commerce and War. This splendid room contains cases filled with enamels, pottery of Luca della Robbia, ivory caskets of the 13th and 14th centuries richly carved, &c. On the mantel-piece is an admirable altar-screen of ivory, minutely carved in 69 compartments, representing subjects taken from the New Testament. Opposite, stands, in a glass case, the suit of armour worn by Henry II. on the day he lost his life, in 1559. The visor of the helmet is now up; it was then let down for air, the day being hot, and the exercises of the tournament fatiguing; so that the tilting-spear of the uncounseious Count de Montgomeri, pierced the king's eye, and entered his brain.

Returning to the *Salle des Sept Cheminées*, a door to the left leads to the

*Galerie Française*, containing a choice collection of paintings of the French schools. In the fifth are the ports of France, by Joseph Vernet. The remainder are filled with pictures by deceased native artists, many of which will be found to be of superior excellence. The ceilings of all these rooms are painted with the following subjects: 1st room, the presentation of Poussin by Cardinal Richelieu to Louis XIII., by Alaux; 2d, the battle of Ivry, by Steuben; 3d, Paget presenting his

(1) It was here Henry IV died, after being stabbed by Ravaillac. At that time it was composed of several chambers, one of which is marked in the old plans of the place with the words: *Chambre où mourut Henry IV.*

group of *Milo of Croton*, now in the *Musée de la Sculpture Moderne*, to Louis XIV., at Versailles, by Devéria; 4th, Francois I., accompanied by his court, receiving the paintings brought by Primaticcio from Italy, by Fragonard; 5th, an allegorical representation of the revival of the arts in France, and eight historical subjects from the time of Charles VIII. to the death of Henry II., by Heim; 6th, Francis I. knighted by Bayard, by Fragonard; 7th, Charlemagne receiving the Bible from Alcuin, by Schnetz; 8th, by Drolling, Louis XII. proclaimed father of the people at the states-general of Tours in 1506; 9th, the expedition to Egypt under the orders of Napoleon, by L. Coignet. In all these rooms are compartments containing subjects relating to the principal ones of the ceilings. On the ground floor of this side of the court are studios not shown to visitors without an order from the Director.

The last room of this collection gives access to a suite running parallel to the *Galerie Française*, and devoted to Greek, Roman, and Egyptian antiquities. It commences with the

*Musée Egyptien* most of the antiquities in which are the fruits of the French researches in Egypt. For articles of domestic life, and for all minuter details, this is perhaps the most complete collection in existence. The catalogue which is now compiling, will soon enable the visitor to appreciate its treasures. Valuable and exceedingly rare Egyptian vases human mummies and those of birds and other animals, some MSS. in fine preservation, and palettes on which the colours still remain, will be remarked. Seeds of various kinds, and even fragments of bread, found in the tombs of Egypt, are collected here. Glass cases occupy the embrasures of the windows, containing minute articles. Cloth of various kinds, brooms, musical instruments, walking-sticks, and a crutch shod with iron, all of the earlier periods of Egypt, find a place in this most interesting museum. Some valuable additions have but lately been made to this museum; among which are the weights and measures of the Phileterian system, mentioned in the scriptures, and some curious Egyptian loadstones, nicely balanced, so as to answer the purpose of a magnetic needle. The ceiling of the first room represents the Genius of France encouraging the arts, and taking Greece under her protection, by Gros. In that of the 2d, is Pope Julius II. giving orders for the building of St. Peter's to Bramante, Michael Angelo, and Raphael, by Horace Vernet. The ceiling of the 3d represents Egypt saved by Joseph, by Abel de Pujol. That of the 4th represents Study and Genius aiding Greece in exploring Egypt, by Picot. Compartments in other styles accompany these ceilings.

*La Salle du Trône* is next entered; its magnificent ceiling is

divided into nine compartments, painted by Gros. Six of these represent the busts of Pericles, Augustus, Leo X., Francis I., Louis XIV., and Charles X., with scrolls, bearing the names of the celebrated writers of their age. The centre compartment represents Glory supported by Virtue, with scrolls bearing the names of celebrated French statesmen, warriors, and writers. In the eighth is Truth, assisted by Time, receiving the protection of Wisdom; in the ninth, Victory holding the reins of two fiery steeds ready to draw the chariot of Mars; Peace offers him a bridle, the emblem of moderation. The ceiling rests on white marble Corinthian columns, with gilded capitals and bases; in the centre of the floor is a fine mosaic. There are besides three antique statues on pedestals, a square colossal vase of porphyry, two small equestrian groups of bronze upon finely wrought iron stands, and two beautiful vases of Sevres porcelain. This splendid hall gives access to the

*Musée Grec et Romain*.—Here we find the series of antiquities found in ancient Etruria and the south of Italy, but chiefly in Greece. The collection occupies three rooms, and is exceedingly choice. A complete and voluminous catalogue of this, as well as of the other museums, is now in course of preparation. The visitor's attention will be attracted by the unusual size of a great number of the vases, particularly those on the marble tables, and to the high state of preservation of most of them. The wealth and refinement of Herculaneum and Pompeii are represented here, and even most of the utensils of domestic life may be seen in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. The ceilings represents: 1st room, Cybele, the *Magna Mater*, protecting Stabiae, Herculaneum, Pompeii and Retina, from the fires of Vesuvius, by Picot; 2d, the nymphs of Parthenope, carrying their household gods to the banks of the Seine, under the guidance of Minerva, by Meynier; 3d, presents Vesuvius receiving fire from Jupiter to consume Herculaneum, Pompeii and Stabiae, by Heim; 4th, the apotheosis of Homer, by Ingres. The coes of these ceilings are variously ornamented with medallions and compartments containing allegorical paintings, and the walls below the cornices are adorned with bas-reliefs. The last-mentioned room leads to the *Salle des Sept Cheminées*.

The visitor must now retrace his steps to the *Musée Egyptien*, which leads to a second staircase at the south-eastern angle of the Gallery. Here, after inspecting a colossal Egyptian statue, representing Rhamses II, he will find an entrance opening into the celebrated colonnade of Claude Perrault, and obtain an advantageous view of St.-Germain-l'Auxerrois (see p. 259).

Returning to the staircase, a door on the same side gives access to three chambers; the first, that of *Anne d'Autriche*, bearing the date 1654; the second, the *Chambre à Coucher de Henri IV.*, with the date 1603; the third, the *Salon de Henri IV.*, bearing the date 1559. These were not the real chambers of the above-mentioned personages, but the rich carvings and wainscoting once adorning three similar rooms, now destroyed, have been restored here, after having mouldered for years in a lumber-room. In the first is a portrait of Louis XIII., by Philippe de Champagne, and opposite this is a modern portrait of Anne d'Autriche. In the second, we see the alcove, of exquisite workmanship, where Henry IV. used to sleep. Between the windows is his full-length portrait, and opposite to it a *pendant* representing Marie de Medicis. In the third, over the chimney-piece, is a full-length portrait of Henry II. These three rooms are at present closed to the public.

The suite of rooms adjoining this, and which are now entered from the north-eastern staircase at the opposite end of the Colonnade, formerly contained the *Galerie Espagnole*, consisting of 451 paintings by the best Spanish masters, such as Murillo, Velasquez, Morales, &c. This collection, the property of Louis-Philippe, has been sold by the king's executors; and the rooms now contain the

*Musée de la Colonnade*, composed of paintings by different masters, such as Guido Reni, Guercino, the Carracci, Domenichino, Mignon, and many of the Dutch and Flemish schools.

Returning to the north-east staircase, we find to the right the *Galerie de Gravures*, a series of seven rooms, formerly occupied by the *Collection Standish*, bequeathed to Louis-Philippe by Frank Hall Standish, Esq. of Duxbury Hall, Lancashire, in 1838. Since 1850, however, this valuable collection, has been brought to the hammer like the *Galerie Espagnole*. These rooms at present contain a collection of proof-engravings of the best artists, the plates of which are the property of the Louvre. A catalogue is to be had at the door, and copies are sold at a very moderate price. Their sale forms a considerable item in the revenue of the Louvre. In the sixth room is a large plan of Paris dated 1739, which will be found interesting.

With the eighth room of this suite, which contains pastel drawings by Lundberg, La Rosalba, Latour, Chardin, and other celebrated masters, commences the

*Musée des Dessins*, one of the most valuable and extensive collections of works of this kind in existence, comprising numerous specimens of the great masters of all schools, of inestimable value to the professional student, as well as to the



connoisseur. Many precious specimens of the pencils of the first masters of the Italian, Flemish, French and Spanish schools have now been extracted from the portfolios where they were buried in useless security, and offer an ample field for the study of the artist and the amateur. In the rooms now open to the public, the visitor will find beautiful miniature portraits of historical interest, and other portraits, groups, and views executed in pencil, Indian ink, &c. In the other rooms, which are not yet visible, the drawings are mostly arranged under glazed frames on inclined desks. These rooms were formerly those reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The first of the suite, called the *Antichambre*, of the time of Henry II., has a richly-decorated ceiling, representing History recording the events of the battle of Bouvines; it is surrounded by allegorical figures by Blondel. The next is the *Grande Salle du Conseil*, the ceiling of which, by Blondel, represents France receiving the charter from Louis XVIII. It is surrounded by eight allegorical and as many historical compartments. The third room is the *Salle du Comité des Contentieux*; the ceiling, by Drolling, represents Law descending upon the earth. The fourth is the *Salle des Conférences*; the subject of the ceiling, by Mauzaisse, is Divine Wisdom giving laws to kings and legislators. The ceiling of one of the adjoining rooms is decorated with a colossal drawing in black chalk of the Apostles inspired by the Holy Ghost.

At the head of a double staircase, by the side of the Pavillon de l'Horloge, is a most beautiful stained window, representing in various compartments the progress of the arts during the middle and later ages in France, executed by Chenevard, at the Royal Sèvres manufactory; opposite to it are folding-doors of wrought iron, remarkable for their complicated ornaments of most difficult execution, opening into the still unfinished chapel of Henry II. These doors, like those of the Galerie d'Apollon, formerly belonged to the Château of Maisons. The window of the landing-place below represents, in stained glass, Charlemagne founding the École Palatine, and the same prince receiving the ambassador of Haroun Alraschid.

Adjoining is the *Salle des Séances*, a vast saloon, but seldom open. It is of Corinthian architecture, and a gallery, supported by elegant consoles, runs all round below the ceiling, which is painted in compartments. The adjoining room is the *Salle de Henri II.* (See p. 181.)

The *Musée de la Marine* occupies the second floor on the northern side, and is approached by a small staircase leading from the ante-room of the *Galerie des Gravures*: it occupies a

suite of 12 rooms, and contains a great number of models of vessels of all classes, in every stage of construction, many also fully equipped and armed. In the 1st room is the model of the country around Luxor, where the obelisk of the Place de la Concorde formerly stood. This model gives an accurate idea of the operation of shipping the obelisk and of the machinery used for the purpose. (See p. 194.); here is also the *Belle-Poule* frigate, which brought over the remains of Napoleon in 1840, from St. Helena. Models of Brest, Lorient, Toulon, and Rochefort are in the 2d, 3d, 8th, and 11th rooms. They are executed on a large scale and with great nicety. In the 4th is the model of the three-decker *l'Océan*, six metres in length. In the 6th is a most exquisite model in ivory of the *Ville de Dieppe* man of war, not more than 7 inches in length. This room also contains an obelisk formed and decorated with the relics of the ship of the unfortunate M. de La Pérouse, discovered and brought to France by an Englishman, Capt. Dillon. Models of Chinese junks, and boats will attract attention, as also a model of the three-decker Valmy, executed in ivory and ebony, a masterpiece of patient and delicate work, which it took two men seven years to accomplish. The 9th room contains a large model of a steam-engine, and others of fire-arms of every calibre. In the 10th are geographical globes, sextants, and other scientific instruments used in navigation. The 11th room contains a beautiful model of the state galley of Louis XIV.; the walls are decorated with the admirable gilt bas-reliefs which ornamented the original. The 12th contains, among other curiosities, 13 busts of the most renowned French admirals. Here is also the model of a locomotive engine. In the 13th is the model of a Chinese village. and two junks.

Adjoining this, is the *Musée Ethnologique*, opened in 1851, and consisting of one room, formerly known by the name of *Pavillon Beauvais*. It contains an interesting collection of arms and ornaments used by various nations in a low state of civilization, particularly such as inhabit the islands of the Southern Ocean, and the still comparatively unexplored regions of North America. Besides these, there are a variety of Chinese utensils, dresses, furniture, trinkets &c., partly brought over by M. de Lagrénée, one of the gentlemen sent to China by the Government of Louis Philippe for commercial as well as political purposes. In the centre of the room is a model of the celebrated temple of Jagganatha, or Juggernaut, in India, and facing the entrance, are some splendid Chinese idols, and highly-carved and gilt altar-tables of Chinese workmanship. There is also a model of a Chinese burial; besides boxes, amulets,

coins, carved chessmen, paintings, &c., from the same country. The collection is extremely interesting.

Passing to the galleries on the ground floor, the northern portion of the Eastern side contains the *Musée des Plâtres*, a spacious gallery filled with a valuable collection of plaster-casts of the most esteemed antiques. Adjoining is the

*Galerie Assyrienne*, consisting of three new rooms, situated on the northern ground floor, and containing valuable relics of Assyrian sculpture, bearing a strong resemblance to monuments of Egyptian origin, and recently dug up in the vicinity of Nineveh, by the exertions of M. Botta, French consul in Syria. The stranger's attention will be peculiarly attracted by the colossal winged sphynxes in the centre of the second room. The bas-reliefs, or rather coarse engravings, which occupy the lateral walls of the first rooms, are interesting as showing the form of vessels in the remotest ages, their clumsy rudders, and the manner in which they were laden. The numerous cuneiform inscriptions, which archæologists are still at a loss to decipher, the small seals engraved on agate and jasper, and the Greek and Etruscan bas-reliefs in the last room, are worthy of attention. A catalogue is sold on the spot.

In the southern portion of the same side is the

*Galerie Égyptienne*, a lofty hall filled with colossal Egyptian statues, sphynxes, bas-reliefs, paintings, and other curiosities. The freshness of the colours of the paintings, which the lapse of upwards of thirty centuries has been unable to efface, is really surprising. The visitor will particularly remark the colossal sphynxes of Rhamses and of Meneptha, and the statues of Amenophis, Sevekhoteb, and Seti.

Behind this, facing St.-Germain-l'Auxerrois, in a narrow gallery is the *Musée Algérien*, opened in July 1850 containing antiquities of mostly Roman origin, collected in Algeria. Besides a considerable number of statues, busts, bas-reliefs, inscriptions, &c., there is a beautiful mosaic, representing Neptune and Amphitrite. There are also some Arabic inscriptions of laborious workmanship.

In the adjoining south-western wing are the *Musées de la Sculpture du Moyen Age*, and *de la Renaissance*. The latter is composed of five rooms, filled with the productions of Germain Pilon, Cousin, Sarrazin, de Marsy, &c.

A door adjoining to the northern gate leads to the *Salle des Antiquités Américaines*, opened in June 1850, and containing precious relics of the old Mexican and Peruvian empires, presented to the Louvre by M. Augrand, ex-Consul-General of France in Bolivia. They leave no doubt that those countries, at the time of the Spanish conquests, were not inferior in civi-

lization to the ancient Egyptians, Assyrians, or Tuscans. The sculpture in many cases presents a striking resemblance with that of those nations, and it is evident, from the hieroglyphics on the seals, that the art of writing was not unknown to that part of the world at the time of its discovery by Columbus. A catalogue may be had on the spot.

The *Musée de la Sculpture Moderne*, is entered from the court by a vestibule adjoining the western gate-way. It is arranged in five halls, and contains many *chefs-d'œuvre* of the French school, and a few by foreign artists. The 1st room, called the *Salle Coysevox*, contains a statue of Louis XIV., in a kneeling posture; Marie Adelaïde of Savoy, as Diana, and a splendid tomb of Cardinal Mazarin. In the *Salle Dupujet*, is the celebrated Milo of Croton by that artist; also a marble group representing Perseus delivering Andromeda. The *Salle des Coustou* has statues of Louis XIII. kneeling, Louis XV. standing, Maria Lescinska, Queen of France, a bust of Colbert, by Anguier, and four bas-reliefs in bronze, by Desjardins. In the *Salle Bouchardon* we see Psyche, by that artist, Diana leaving her bath, the bust of Buffon, by Pajou, and that of Madame Dubarry, by the same. The last, the *Salle de Houdon*, contains a statue of Diana in bronze, by that artist; Love and Psyche, by Canova; Nisus and Euryalus, by Roman; and Rousseau, by Houdon.

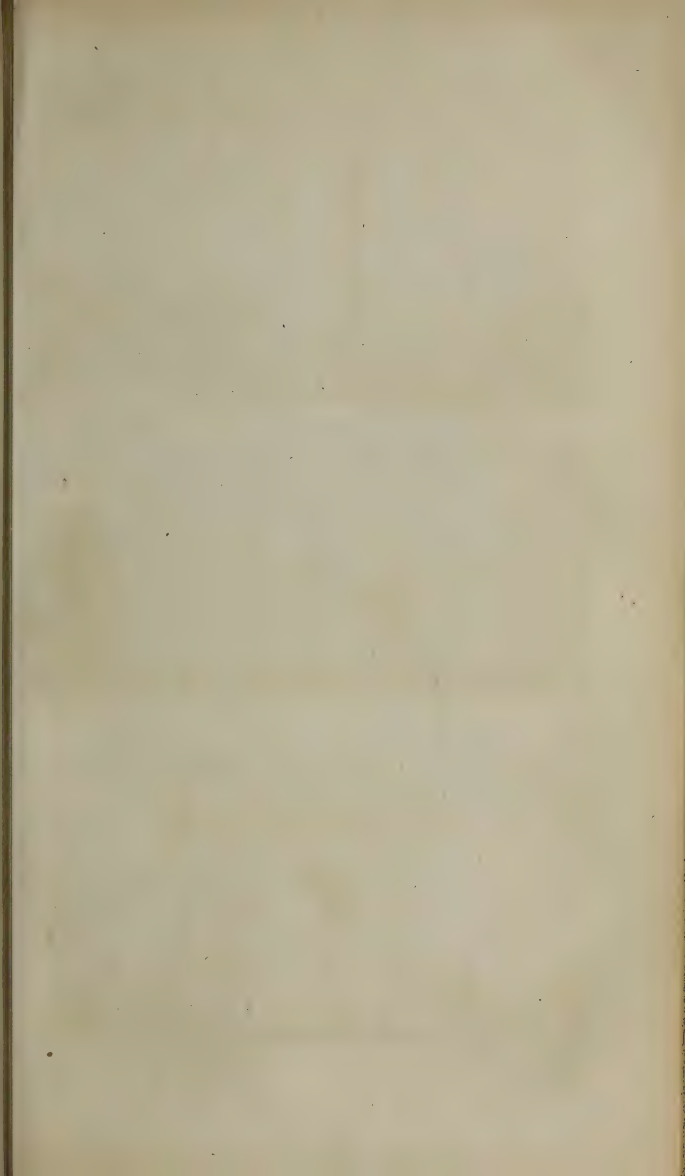
All these museums are open, to the public generally, on Sundays; to persons with tickets, on Saturdays; and to Students and foreigners with passports on the other days of the week, *Mondays excepted, that day being reserved for cleaning*. For permission to study in the museums, apply by letter, post-paid, to "*Monsieur le Directeur des Musées*, place du Musée.

The *Bibliothèque du Louvre*, which is entered from the quay, was formerly the private library of Louis Philippe. It is public for students, daily, holidays excepted, from 10 to 3. Vacation from August 15 to October 1. It consists of a suite of 14 rooms, and contains 85,000 volumes, 800 of which relate to the ordinances, etc., of all the kings of France. The prayer-book of Charlemagne, bearing the date 780, is preserved here.

The *Hôtel de Longueville*, the residence of the Dukes de Longueville and Elbœuf whence emanated the intrigues of the Fronde, during the minority of Louis XIV., against Cardinal Mazarin, occupied part of the space now cleared on the Place du Carrousel by the late demolitions.

At the corner of the rues St. Honoré and de Rohan are the houses where some soldiers of the Garde Royale made a desperate resistance in the revolution of 1830. They expected no quarter, and therefore defended themselves till nearly all were







PLACE VENDÔME.



PLACE DE LA CONCORDE.



TRIUMPHAL ARCH OF L'ETOILE.

killed. Marks of bullets may still be seen on the façade of the Palais Royal and on some of the neighbouring houses.

The *Fontaine du Diable* is situated at the corner of the rues de l'Echelle and of St. Louis St. Honoré; the origin of its name is unknown. It was rebuilt in 1789, and consists of an obelisk on a pedestal, with Tritons supporting a gallery.

Near the junction of the rue St. Nicaise and the rue de Rivoli, the "infernal machine" intended to destroy Napoleon exploded, as he was passing to the opera-house, (1) December 24, 1800.

The *Passage Delorme* connects the rue St. Honoré with the rue de Rivoli. This street which occupies the site of the convent des Feuillans, and the Manège so celebrated in the revolution of 1789, was built in conformity to a plan furnished by government, for which the houses were freed from taxes for 30 years. They are among the most commodious in Paris, and almost entirely occupied by foreigners or as public hotels. At No. 42, Meurice's Hotel, is an establishment almost as well known as the rue de Rivoli itself. This street, which derives some importance at present from the immense demolitions now in progress for its prolongation to the Hotel de Ville, (See p. 37, note 2) is metalled like the Boulevards. The rue de Castiglione leads to the

PLACE VENDÔME.—This place, formed upon the site of an hotel belonging to the Duke de Vendôme, illegitimate son of Henry IV. and Gabrielle d'Estrées, was begun by Louis XIV., who, at the suggestion of Louvois, in 1685, purchased and levelled the hotel, intending to erect, round a public place, edifices for the Royal Library, the Mint, the extraordinary Ambassadors, &c. On the death of Louvois this project was abandoned, and the property ceded to the City of Paris, with a stipulation to erect a *place* upon the site. Mansard, who furnished the first plans to Louvois, was charged with the second; and the buildings, as they now stand, were begun, in 1699, and finished by the financier Law. The form of the place is a symmetrical octagon, the larger sides of which measure respectively 420 and 450 feet. Two wide streets, forming the only entrances to it, the rue de la Paix (2) and the

(1) The French opera was at that time located in the centre of the space now occupied by the Place Richelieu.

(2) On the site of the rue de la Paix, originally rue Napoléon, stood the vast and massive buildings of the Convent of the Capucines, which were in great part destroyed at the revolution of 1789. In 1806 the street was formed through the body of the convent, leaving only two wings standing, one of which was

rue de Castiglione, equisect its northern and southern sides. The buildings are uniform, consisting of a rustic basement surmounted by upper stories ornamented with Corinthian pilasters, and high roofs pierced with lucarne windows. The middle of each side is graced with a pediment supported by Corinthian columns. This place was first called the *Place des Conquêtes*, then the *Place Louis le Grand*, and afterwards the *Place Vendôme*. In the middle formerly stood a colossal equestrian statue of Louis XIV., in bronze, by Girardin and Keller, erected in 1669, but demolished on August 10, 1792; the bronze figures that ornamented its base were saved, and are to be seen in the *Musée de la Sculpture Moderne*. The mutilated pedestal remained till 1806, when it was replaced by the

COLONNE VENDÔME, erected by Napoleon, to commemorate the success of his arms in the German campaign of 1805. This column is an imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by one twelfth. Its total elevation is 135 feet, and the diameter of the shaft is 12 feet. The pedestal is 21 feet in height, and from 17 to 20 in breadth. The pedestal and shaft are of stone, covered with bronze bas-reliefs, cast out of 1200 pieces of Russian and Austrian cannon, and representing the victories of the French army. The metal employed weighs about 360,000 pounds. The bas-reliefs of the pedestal represent the uniforms, armour, and weapons of the conquered troops. Four eagles, weighing 500 pounds each, stand at the corners of the pedestal, supporting garlands of oak. The door, of massive bronze, is decorated with crowns of oak, surmounted by an eagle of the highest finish; above is a bas-relief, representing two figures of Fame, supporting a tablet, with the following inscription:

Neapolio Imp. Aug. Monumentum belli Germanici, Anno  
MDCCCV. Trimestri spatio, ductu suo, profligati, ex ære capto,  
Gloriæ exercitus maximi dicavit.

The bas-reliefs of the shaft pursue a spiral direction to the capital, and display, in chronological order, the principal actions, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures, said to be 2,000 in number, are three feet high; the length of the scroll 840 feet; a spiral thread divides the lines, and bears inscriptions of the actions represented. The designs were furnished by Bergeret, and executed by 31 sculptors, one of whom was Mme. Charpentier.

but lately the *Timbre National*, and the other, opposite, the barracks of a company of firemen called *Sapeurs-Pompier*s.



Above the capital is a gallery, approached by a winding staircase of 176 steps. Upon the capital is this inscription :

Monument élevé à la gloire de la grande armée, par Napoléon le Grand, commencé le xxv août 1806, terminé le xv août 1810, sous la direction de D. V. Denon, MM. J. B. Lepère et L. Gondoin, architectes.

The capital is surmounted by an acroterium, upon which was originally placed a statue of Napoleon as Emperor. This was melted down in 1814 to form part of the horse of Henry IV., now on the Pont Neuf, and was during the Restoration replaced by a fleur-de-lis and a flag-staff; but on the 28th of July 1833, the statue of Napoleon now seen on the column was solemnly inaugurated, in the presence of Louis Philippe, his family, the ministers, and municipal functionaries. It is 11 feet high, represents the emperor in his military costume, and was modelled by Seurre. The column stands upon a plinth of polished granite, surrounded by an iron railing; and from its size and position produces a fine effect, when seen from the Boulevard or the gardens of the Tuileries. The architects Gondoin and Lepère, under the direction of the celebrated Denon, raised the column, and the total cost was 1,500,000 francs. The view of Paris and the environs from the gallery is most interesting; and permission to ascend it may be obtained from the guardian at the door, who expects a small gratuity, and furnishes the visitor with a lantern, which, from the total darkness of the interior, is almost indispensable. The hours are from 10 to 6 in summer, and 1 to 4 in winter.

Returning into the rue St. Honoré, the visitor will find

THE FONTAINE DES CAPUCINS, at the corner of the rue Castiglione, erected in 1671, and rebuilt in 1718. It is only remarkable for the inscription it bears, composed by Santeuil :

Tot loca sacra inter, pura est quæ labitur unda;  
Hanc non impuro, quisquis es, ore bibas.

In the immediate neighbourhood of this spot formerly stood six convents, including those of the Feuillans and the Jacobins.

ÉGLISE DE L'ASSOMPTION, 369, rue St. Honoré.—This church formerly belonged to a society of nuns, called *Les Dames de l'Assomption*, and was the chapel of their convent; the remains of which, converted into barracks, may still be seen behind this edifice. It was begun in 1670, after the designs of Errard, and finished in 1676. In 1802 it became the parish church of the 1st arrondissement, to supply the place of the Église de la Madeleine de la Ville l'Évêque, demolished at the revolution

of 1789, a precedence which it retained till the completion of the new church of the Madeleine. The edifice is circular, surmounted by a dome 62 feet in diameter, with a lantern supported by inverted consoles, and a gilt cross. The portico is composed of eight Corinthian columns. The interior of the dome is painted in fresco by Lafosse, and ornamented with roses in octagonal compartments. On the south side is the chapelle des fonts; over its entrance is a good picture by Sauvée, the Birth of the Virgin. It also contains a valuable painting of St. Jérôme. A chapel, was erected in 1822 for the use of catechists, but is now interdicted. The church itself is become a succursale of the Madeleine, for giving religious instruction to children.

The rue de Luxembourg leads to the

HÔTEL DES FINANCES, 48, rue de Rivoli.—This vast building occupies a space of ground comprised between the rues de Rivoli, de Castiglione, du Mont Thabor, and de Luxembourg. The fronts in the two former streets are uniform with the other houses, being four stories high, with arcades. The building comprises several courts, around which are ranged the offices connected with the financial administration.

Further on, at the corner of the rue St. Florentin, is a large and handsome mansion, formerly the residence of Prince Talleyrand, and purchased, after his death, by Baron Rothschild. Before the revolution of 1789 it was the hotel of the Duchess de l'Infantado. Alexander, Emperor of Russia, occupied it in 1814.

The PLACE DE LA CONCORDE, or DE LOUIS XV., was, till the reign of Louis XV., a vast, unoccupied, irregular space, between the garden of the Tuileries and the Champs Elysées. After the peace of Aix-la-Chapelle, the municipal authorities determining to erect a statue in honour of Louis XV., the king, at their request, appropriated the vacant space above-mentioned, upon which the Place Louis XV. was commenced in 1763, after the designs of Gabriel, but was not finished till 1772. According to the original plan, it was of an octagonal form, bounded by fossés, 750 feet from north to south, and 528 feet from east to west. The fossés were surrounded by balustrades, and terminated by eight pavilions, left however unfinished. In 1790, two excellent groups in marble, by Coustou junior, each representing a restive horse checked by his attendant, were brought from Marly, and placed, where they now stand, on lofty pedestals, next the Champs Elysées. They correspond to the groups, by Coysevox, at the western entrance of the garden of the Tuileries, but excel them in execution. In the middle stood a bronze equestrian statue of Louis XV., by Bouchardon. The king was attired in a Roman costume, and at the four angles of the pedestal were figures in marble representing Peace, Pru-

dence, Justice, and Strength. (1) The statue was destroyed by order of the Legislative Assembly on the 11th of August 1792, and melted down into cannon and republican two-sous pieces, while a large plaster figure of Liberty was placed on the pedestal, in front of which was erected the guillotine, and the place was called *Place de la Révolution*. By a decree in 1800 it assumed the name of *Place de la Concorde*; both figure and pedestal were removed, and a model of a column was erected in wood covered with painted canvas. Emblems of all the Departments surrounded the base with hands joined. The completion of this was prevented by the wars of the Empire. In 1814 the name of "Place Louis XV." was restored. On January 10, 1816, Louis XVIII. issued an ordonnance for re-erecting a statue of Louis XV. After the accession of Charles X., it was resolved that the statue of Louis XV. should be erected in the centre of the *Rond Point* of the Champs Elysées, and that of Louis XVI. in the Place Louis XV., the name of which was to be changed to *Place Louis XVI.* The revolution of 1830 interfered with this project, and the place remained in a neglected state till 1836, when the works for its final completion were begun. The whole place has been levelled, no greater elevation remaining than is necessary for carrying off the water. The wide spaces between the lines of road that cross the *placé*, have been laid down in compartments of *Seysel asphaltum*. Early in 1852, the *fossés*, bordered by the stone parapets which surround the square, were filled up, and are to be laid out in gardens. On the large pedestals of the parapets are twenty handsome rostral columns, bearing lamps, and surmounted by gilt globes. Bordering the carriage roads are forty ornamental lamp-posts. The eight pavilions are surmounted with allegorical figures of the chief provincial cities, viz. Lille and Strasburg, by Pradier; Bordeaux and Nantes, by Calhouet; Marseilles and Brest, by Cortot; Rouen and Lyons, by Petitot. The sides of them bear oval medallions, incrusting

(1) The luxury and dissolute habits of the court at that time offended the good citizens of Paris, and the following pasquinade was written on it :

O la belle statue ! ô le beau piédestal !  
Les vertus sont à pied, le vice est à cheval.

By a singular coincidence of dates, the idea of erecting this royal statue on the future Place de la Concorde, was conceived on the 24th of February 1748, and the statue itself reached the square, after 4 days' hard labour, on the 24th of February 1763. It was inaugurated on the 20th of June following.

with marbles, and surrounded by richly-sculptured wreaths. In the middle of the place is the

**OBELISK OF LUXOR.**—This magnificent relic of ancient Egypt is one of two obelisks that stood in front of the great temple of Thebes, the modern Luxor, where they were erected, 1550 years before Christ, by Rhamses III., of the 18th Egyptian dynasty, better known in history as the great Sesostris. These two monoliths were given by Mehemet Ali, Viceroy of Egypt, to the French government, together with Cleopatra's Needle, near Alexandria, in consideration of the advantages conferred by France on Egypt in aiding to form the modern arsenal and naval establishment of Alexandria. The negotiations to this effect were conducted by Baron Taylor, who was sent to Egypt on a special mission for this purpose. (1) The difficulties of fetching away these ponderous masses were exceedingly great, both on account of their distance from the Nile and of the few expert workmen to be found in Egypt for executing the requisite operations. A long flat-bottomed vessel (2) was expressly constructed at Toulon, in 1830, and entrusted to the command of M. Verninhac de St. Maur, while the engineering part of the task was committed to M. Le Bas. This vessel arrived at Luxor July 15, 1831, and M. Le Bas, acting on the previous suggestions of M. Champollion, selected the smaller of the two obelisks as the first to be removed. Several Arab dwellings built against the obelisk, and others that lay on the line of its intended route to the river side, were purchased and pulled down; a long road to the Nile had to be made; the obelisk had to be encased in wood, carefully lowered, and drawn by Arabs, under the direction of M. Le Bas, amidst the ravages of the cholera that broke out. with scanty means of transport, and under the scorching sun of Egypt. These operations occupied 800 men for three months. Part of the vessel had to be sawn off vertically, to receive the monolith; it then descended the Nile, passed the bar below Rosetta with the greatest difficulty, and, being towed by a steamer, reached Cherbourg on August 12, 1833, and Paris on December 23, in the same year. The foundations, &c., were then commenced, and on August 16, 1836, it was drawn up an inclined plane, built in solid masonry to a level with the top of the pedestal. The operations for raising it to its vertical position by an ingenious combination of mechanical power, directed by M. Le Bas, and worked by sailors,

(1) The second obelisk and Cleopatra's Needle still remain in Egypt.

(2) A model of this vessel is to be seen in the *Musée de la Marine*, at the Louvre. (See p. 186.)



artillerymen, and masons, commenced by attaching the ponderous mass to a *chevalet* of ten spars, strongly cramped together, which being inclined over the obelisk, and worked vertically by capstans and cables, drew the mass gradually after it till it attained its perpendicular position. This operation, so skilfully combined that not the slightest accident occurred, took place on October 25, 1836, in the presence of Louis Philippe and his family, all the public functionaries, and about 150,000 persons. A box of cedar, containing medals struck in commemoration of the occasion, was placed under the obelisk, which is formed of the finest red syenite, and covered on each face with three lines of hieroglyphic inscriptions commemorative of Sesostris; the middle lines being the most deeply cut and most carefully finished. The number of characters is 1,600. A flaw which it had when first cut from the quarry extends to one-third of its height, but is not perceptible from the ground. The Egyptians remedied this by inserting two wooden mortices under the inner surfaces. The apex has been left in the state, slightly broken, in which it was when found in Egypt. The height of this single stone is 72 ft. 3 inches; its greatest width at the base 7 ft. 6 inches; at the top, 5 ft. 4 inches; its weight 500,000 pounds. (1) The plinth on which it stands is a single block of grey granite, from the quarries of Laber, in Brittany, weighing 240,000 pounds, the dimensions of which are 15 feet, by 9 feet square at the bottom and 8 at the top; while the five blocks of similar stone, of which the pedestal is formed, are each 12 feet by 5 feet and 3 feet. The total height of the plinth and pedestal is 27 feet. (2) On the northern face of the pedestal are engraven gilt sections of the machinery used at Luxor in removing and embarking the monolith; on the southern are those employed in Paris. On the eastern side is the following inscription :

Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Ægyptiacæ opus, idemque recentis gloriæ ad Nilum armis partæ insigne monumentum Franciæ ab ipsa Ægypto donatum posteritate prorogaret, obeliscum. Die xxv Aug. A. MDCCCXXXII. Thebis Hecatompylis avectum naviq. ad id constructa intra menses xiii. in Gallia perductum erigendum curavit. D. xxv. Octob. A. MDCCCXXXVI. Anno reg. septimo.

The inscription on the western side is as follows :

En présence du Roi Louis-Philippe I<sup>er</sup>, cet obélisque, transporté de Louqsor en France, a été dressé sur ce piédestal par

(1) The obelisk of the Vatican at Rome weighs 900,000 lb.

(2) For a full description of this monument, see *Notice Historique, Desc.riptive, et Archéologique sur l'Obélisque de Luxor*.

M. Le Bas, ingénieur, aux applaudissements d'un peuple immense, le xxv octobre MDCCCXXXVI.

The entire cost of removing the obelisk from Thebes and erecting it where it now stands was about two millions of francs.

This venerable monument, surrounded by an iron railing, with gilt spear-heads, is situated in the centre of the square, on an elliptical plateau, the foci of which are occupied by

The two *Fountains of the Place de la Concorde*, dedicated, one to Maritime, the other to Fluvial, Navigation. They consist each of a circular basin, 50 feet in diameter, out of which rise two other smaller basins, the upper and smaller one being inverted; their diameters are 12 and 20 feet respectively. The middle basin is supported by a cylindrical shaft, ornamented with foliage, standing on a hexagonal base. Six figures nine feet in height are seated around it, with their feet on the prows of vessels, and separated from each other by spouting dolphins. Six larger dolphins, held by as many Tritons and Nereids, sporting in the large and highly ornamented basin below, spout water into the second one. The shaft of the inverted basin is surrounded by three upright figures of winged children, standing on inverted shells, with swans by their sides spouting water. In the Maritime fountain, the figures supporting the second basin represent the Ocean and Mediterranean, by Debay; the Genii of the Common and the Pearl Fisheries, by Desbœufs; with those of the Coral and Shell Fisheries, by Valois. The figures of the upper basin, representing the Genii of Astronomy, Commerce, and Maritime Navigation, are by Brian. In the Fluvial fountain, the lower figures are the Rhine and the Rhone, by Jechter; the Genii of Flowers and Fruits, by Lanno; of the Vintage and the Harvest, by Husson. The upper figures, by Feuchères, are the Genii of Agriculture, Manufactures, and Fluvial Navigation. The Tritons and Nereids are by Moine, Elschouet, and Parfait. The lower basins are of polished stone, and the remainder of each fountain is of iron, bronzed. The water of these fountains comes from the Reservoir of the Plaine de Monceaux. (See p. 210.) (1)

Instead of forming an interruption between the Tuileries and the Champs Elysées, the Place de la Concorde seems to give continuity to the whole. The terraces of the garden of the Tuileries bound it on the east, and the Champs Elysées on the west. On the north are seen two magnificent edifices, between which the rue de la Concorde opens a view of the Madeleine;

(1) The last embellishments of the Place de la Concorde cost the City of Paris 900,000 fr.

and to the south are the Pont de la Concorde, and the palace of the Legislative Assembly, behind which is seen towering the dome of the Invalides. The two edifices on the north side are each 288 feet in length; and the rue de la Concorde, which separates them, is 90 feet wide. The fronts are terminated by projecting pavilions, between which, on the ground-floor, is a line of arcades forming a rusticated basement. From this basement rise 12 Corinthian columns, surmounted by an entablature and balustrade. The basement of each pavilion supports four columns of the same order, crowned by a pediment having a trophy on each side. These structures were erected by Potain, after the designs of Gabriel. The building nearest to the garden of the Tuileries was formerly occupied as the *Garde-Meuble de la Couronne*, and contained an immense number of valuable and curious objects. Under Napoleon, it was appropriated to the residence and offices of the Minister of Marine and Colonies, who still inhabits it. The building on the other side of the rue de la Concorde is inhabited by private families. The events that have rendered the Place de la Concorde famous are so identified with it, that we shall mention the principal ones in chronological order:—

MAY 30, 1770.—During the rejoicings in honour of the marriage of Louis XVI., a fatal accident was caused, after a discharge of fireworks, by the people taking a panic and rushing towards the rue Royale, where the ground had been broken up for building, trampling to death 1200 persons, besides seriously injuring about 2000 others,—an ominous commencement of nuptial bonds, soon to be cruelly severed by the guillotine! This tragical accident was mainly caused by the imprudence of the police, in permitting carriages to drive about among the crowd.

JULY 12, 1789.—A collision between Prince de Lambese's regiment and the people became the signal for the destruction of the Bastille.

JAN. 21, 1793.—Louis XVI. suffered death on this Place, (1) where the following persons also subsequently perished by the guillotine:—July 17, Charlotte Corday; Oct. 2, Brissot and 29 of his colleagues; Oct. 16, Marie Antoinette, consort of Louis XVI.; Nov. 14, Louis Philippe Joseph Egalité, Duke of Orleans; March 24, 1794, the Heberlists, Maratists, and Orleanists; April 8, the Dantonists, including Danton, Camille Desmoulins, &c.; April 16, the Atheists, composed of Chaumette, Anacharsis Clootz, the wives of Camille Desmoulins, of Hébert, &c.; May 12, Elisabeth Marie Hélène of France, sister of Louis XVI.; July 28, Robespierre and his brother, Dumas, St. Just, and Couthon, members of the Committee of Public Safety, with several others; July 29, seventy members of the Commune de Paris; July 30, twelve

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the place and the horses of Marly; that for Marie Antoinette, between the centre and the gate of the Tuileries.

other members. From Jan. 21, 1793, to May 3, 1795, more than 2800 persons were executed here.

APRIL 10, 1814.—The Russians, Prussians, and Austrians were reviewed, and Te Deum was sung at an altar on this Place.

FEB. 22, 1848.—The first disturbances that ushered in the memorable revolution of that year took place here.

FEB. 24, 1848.—Flight of Louis Philippe and his family by the western entrance of the Tuileries Garden.

NOV. 4, 1848.—The Constitution of the Republic was solemnly proclaimed here, in the presence of the National Constituent Assembly.

THE CHAMPS ÉLYSÉES were formerly covered with small detached houses and gardens, meadows, and tilled land. In 1616, the queen mother, Marie de Médicis, having purchased part of the ground, caused four rows of trees to be planted so as to form three alleys, which were closed at the extremities by iron gates. This promenade, intended exclusively for that princess and her court, when she wished to drive out, assumed the name of *Cours la Reine*, which it still retains. It extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, forming several walks interspersed with grass plots. The new promenade was at first called *le Grand Cours*, to distinguish it from the *Cours la Reine*; but a few years after it was named *Avenue des Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called the Palais de l'Élysée National, complained to the Marquis de Marigny, superintendent of the royal edifices, that the trees intercepted her view of the road; in consequence of which Colbert's plantation was cut down. Madame de Pompadour dying in 1764, the ground was replanted in the same year; several alleys, circles, &c., were formed, and restaurants and cafes erected. At the same time, to render the view from the palace of the Tuileries more extensive, the ascent near the Barrière de l'Étoile was lowered, and the road reduced to its present gentle slope. From 1777 to 1780, the Champs Élysées were the fashionable promenade, being the resort of the most elegantly-attired ladies of the capital. A sequestered avenue in the neighbourhood was called *Allée des Veuves*, (1) from its

(1) The Allée des Veuves, now called *Allée Montaigne*, is no longer the sombre retreat of beauty in distress, being now enlivened by the vicinity of the *Jardin Mabille*, the gayest, though not most select, of all the evening promenades of Paris.



being filled in the afternoon with carriages of rich widows, who sought in the open air a distraction from their grief. At that period no widow in deep mourning appeared in the public walks. In 1814, a Cossack bivouac was established in the Champs Élysées; and, in 1815, the English encamped there. In 1818, the walks of the Champs Élysées were improved, and young trees planted to replace those destroyed during the occupation. At this time an opening called the *Carré Marigny* was made, affording a fine view of the Hôtel des Invalides.

The Champs Élysées are bounded on the north by the Faubourg St. Honoré, on the south by the Cours la Reine, on the east by the Place de la Concorde, and on the west by Chaillot. Their length from the Place de la Concorde to the Barrière de l'Étoile, is about  $1\frac{1}{4}$  mile: their breadth at the eastern boundary is 373 yards, and at the western 700 yards. Their distribution is as follows: The *Avenue de Neuilly*, with its foot-pavements in bitumen, 12 feet wide, laid down at a cost of £8000, intersects the Champs Élysées longitudinally; its axis coinciding with that of the Garden of the Tuileries. At equal distances from the Place de la Concorde and the Barrière de l'Étoile, is the *Rond Point*, a circular space, with a fountain in its centre, from which the *rues Montaigne* and *Matignon* branch out to the north, and the *Allées d'Antin* and *des Veuves* to the south, intersecting the *Cours la Reine*. The *Avenue de Marigny*, nearly opposite to the *Carré Marigny*, and situated between the Place de la Concorde and the *Rond Point*, leads to the *Élysée National*, the residence of the President of the Republic.

By far the most animated part of the Champs Élysées is the *Avenue de Neuilly*, which is the favourite walk of the gay Parisians. On Sundays particularly, the honest shopkeeper and the light-hearted workman may be seen here jostling the lion of the boulevards, while aristocratic velvets and cachemire shawls meet in close contact with humble merinos and coarse tartans. Under the groves are toy and gingerbread stalls, *jeux de bagues*, and other attractions for the rising generation; jugglers and itinerant tumblers attract a willing and ever-changing crowd of spectators, while Punch squeaks his secular jokes to his delighted juvenile audience. (1) On sunny winter-days, or cool summer-evenings, numerous parties of all classes are seen, enjoying the lively spectacle before them, seated on chairs hired for two sous, or on the wooden benches placed at intervals on the sides of the avenue, while elegant

(1) The City clears 17,300 fr. a-year from the rents paid for the Panorama and other places of amusement. Of this sum, upwards of 5000 fr. fall to the share of the toy and cake-stalls. The owners of the chairs let to the public pay 6000 fr. a-year.

carriages roll in procession along the road. Handsome coffee-houses, scattered among the trees on either side, attract the loiterer by their cheerful lights, varied refreshments, and vocal and instrumental music. In the northern grove is the Cirque National, devoted to feats of horsemanship; and facing it, a small newly erected theatre for legerdemain and similar exhibitions; in the southern one, are the *Géorama* and *Panorama*, two graceful buildings near the *Carré Marigny*. (1) Close to it is a handsome Guard-house, recently built. There are several elegant fountains under each of the groves. A row of cast-iron lamp-posts extends the entire length as far as the triumphal arch de l'Étoile, and the effect of such a line of light after dark is peculiarly splendid. Among the places of amusement, which render the Champs Élysées so attractive, we must not pass over in silence the *Châlet*, with its delightful garden, the beautiful *Jardin d'Hiver*, nor the *Château des Fleurs*, near the Barrière de l'Étoile. (See *Public Amusements*). Beyond the Rond Point, some splendid mansions have been erected, among which are those of the Count Lehon and the Marquis de Lauriston. The public fêtes are held in the Champs Élysées.

The annual *Promenade de Longchamp* takes place in the Champs Élysées and the Bois de Boulogne on the Wednesday, Thursday, and Friday of Passion Week. The number of equipages is generally on these days much more considerable; the carriages proceed in line up one side of the grande allée, and down the other. (2)

(1) The quinquennial exhibition of the produce of national industry, which lasts two months, is held in a temporary building in the Carré Marigny. A jury is formed in each department to decide on the articles to be admitted. The expense of transport is defrayed by the State. A central jury in Paris, composed of persons distinguished by their knowledge, is named by the Minister of Commerce to estimate the merits of the several articles, and medals of gold, silver, or bronze, are distributed to such as are considered entitled to that distinction.

(2) In the Bois de Boulogne, an abbey, called *Abbaye de Longchamp*, was founded in 1261, by Isabella of France, sister of St. Louis, which attracted little notice till the middle of the eighteenth century, when a melodious choir of nuns attracted the attention of amateurs. The church of the abbey was frequented, and in Passion Week it became the fashion for the *haut ton* to attend it in state. As the collections made were very considerable, and might be still further augmented, the principal singers of the Opera were invited to assist in chanting the lamentations and *Tenebræ*. This attraction however gradually passed away, the church of Longchamp was deserted,

Returning to the Rond Point, the Allée d'Antin leads to the *Pont des Invalides*, a suspension-bridge, forming a communication between the Champs Élysées and the Esplanade des Invalides. In the Allée des Veuves, a new building, No. 18, will be remarked, executed in the style of the Middle Ages ; it belongs to prince Sadelcoff. Between the Allée d'Antin and the Allée des Veuves, lies the so-called *Quartier de François 1er*. A company was formed for building this new quarter ; the speculation proved to be a bad one, and the works, begun in 1823, have now stopped. Four unfinished streets open into the *Place*, in the centre of which was to be a *château d'eau* or fountain, ornamented with the statue of Francis I.

At the corner of the Allée d'Antin and the Cours la Reine is a spacious yard, where M. Andraud, an engineer, has established a model of his railway-system, in which compressed air acts as the propelling power ; he has devoted 20 years to the study of his system, and thinks that it may conveniently be applied to the interior of large towns ; and he has applied to Government for permission to construct a railroad between the *Barrière du Trône* and Vincennes by way of trial. The advantages of the system are the absence of all danger from explosion, and the smallness of the cost compared with the present railway systems.

Next door, is a house in which have been worked the decorations by Jean Goujon of the front of a seat which Francis I. built at Moret, near Fontainebleau, in 1527, for his sister Margaret. Under the cornice appears the following inscription :

Qui scit frenare linguam, sensumque domare,  
Fortior est illo qui frangit viribus urbes.

*Inst. 1528, et rest. 1826.*

The frieze over the ground floor is adorned with bacchanalian bas-reliefs, and with 7 medallions bearing the portraits of Louis XII., Anne de Bretagne, Francis II., Marguerite de Navarre, Henri II., Diane de Poitiers, and Francis I. Numerous escutcheons adorn the other parts.

Close to this is an elegant hotel, lately bought by Mlle Alboni, the celebrated singer.

but the Parisians still flocked to the Bois de Boulogne, where the *noblesse* continued to display their costly attire and splendid equipages. The early scenes of the revolution of 1789 suspended for a while this annual pageant, until after the 18th Brumaire, when the promenade of Longchamp was resumed, notwithstanding the abbaye had disappeared.

At the extremity of the Cours la Reine and the Allée des Veuves, the visitor will find, at No. 4, Quai de Billy, the *Pompe à feu de Chaillot*, a building containing a steam-engine by Watt, for supplying the fountains in different parts of the capital with water from the Seine. It was erected in 1778, by Messrs. Périer, and it supplies about 150,000 cubic feet in 24 hours from elevated reservoirs containing 352,880 cubic feet of water. Two new engines of 175 horse-power will shortly supersede the old one. (1)

At Nos. 32-36, are the "Subsistances Militaires," erected on the site of the late royal manufactory of mosaic ornaments. They serve as a general bakehouse and magazine of provisions for the garrison of Paris. Here bread is baked for the soldiers, the average to each being  $1\frac{1}{2}$ lb.

Proceeding further along the quay, the visitor will see the

**PONT DE JÉNA.**—This bridge, begun in 1806, after the designs of M. Dillon, and under the direction of M. Lamandé, was completed in 1813. It is situated opposite the *École Militaire*, and forms a communication between the Quai de Billy and the Champ de Mars. It consists of five elliptical arches, and the length between the abutments is 460 feet. A cornice, imitated from the temple of Mars, at Rome, and garlands of laurel and oak, within which are an imperial crown and the letters L (replacing the original N's) placed back to back, are the only ornaments with which it is decorated. At the extremities of the parapets are four pedestals. The beautiful simplicity and execution of this bridge, the first horizontal one built in Paris, give it a distinguished place among the ornaments of the capital. It has more than once changed its name. That of *Jéna* was at first given to it in memory of the famous victory over the Prussians, on the 14th of October, 1806. When the Prussians came to Paris in 1814, they would have blown it up but for the interference of the Duke of Wellington, to whom the Parisians are indebted for the respect paid to the monuments of the capital during its occupation by the allies. At his recommendation a negotiation was entered into, and its name was changed by a royal ordonnance of July, 1814, to that of *Pont des Invalides*. Since 1830, however, it has again resumed its original one. The Minister of the Interior has now entrusted the eminent sculptors, MM. Feuchère, Daumas, Devaulx, and Préault with the execution of four equestrian groups intended to be placed on the pedestals of this bridge.

On the hill side, opposite the Pont de Jéna, will be seen

(1) The Municipal Council lately voted 14,000 fr. to conduct the waters of the Pompe de Chaillot to the Bois de Boulogne, to water the avenues of that promenade.



several alleys cut in an inclined direction and terraces. The elevated plateau to which they lead, once a garden belonging to the convent of the *Dames de Ste. Marie*, was intended to be the site of a marble palace for the King of Rome.

Turning from thence into the *rue de Chaillot*, the visitor will find at No. 50

ST. PIERRE DE CHAILLOT, 3rd district church of 1st arrondissement.—The oldest part of this edifice is the choir, of the 15th century. It has five sides, and its vaulted ribs unite in a well-sculptured pendant. It is painted in the Byzantine style; the windows are adorned with sacred subjects in modern stained glass of superior execution. The paintings in the nave are the Flight to Egypt, Peter restoring Tabitha to life, by Smith; the Adoration of the Magi, and St. Peter delivered from prison, by Dubusc. At the entrance of the choir are two angels painted in fresco by Hesse.

Beyond this, near the *Avenue de Neuilly*, is the

INSTITUTION DE SAINTE PÉRINE, 99, *rue de Chaillot*, an *hospice* for aged persons in reduced circumstances. (See p. 129.)

The CHAPEL MARBŒUF (Church of England), established in 1824, formerly in the *rue de Chaillot*, is now transferred to a new appropriate building, at 10 bis, *Avenue Marbœuf*, near the upper end of the *Champs Élysées*. Its front is a chaste specimen of the pointed style; a flight of steps gives access to the principal entrance, separated from the lateral ones by two buttresses on each side. The interior consists of a vaulted nave with skylights, around which runs an oaken gallery, resting upon iron pillars. The chapel is attended by a numerous congregation. The hours of divine service are on Sundays at 11 in the morning, and 3 in the afternoon. The minister is the Rev. R. Lovett.

The last street before reaching the *Barrière de l'Étoile* bears the name of *rue du Banquet*, from the circumstance of its containing a large space of ground, which General Thiars had placed at the disposal of the committee entrusted with the preparations for the ever-memorable *banquet* which was to have taken place there on Feb. 22, 1848, and the prevention of which ushered in the revolution of that year.

On the elevation to which the *Champs Élysées* lead is the

ARC DE TRIOMPHE DE L'ÉTOILE.—The idea of this proud monument originated with Napoleon, who decreed its erection in 1806. Messrs. Raymond and Chalgrin were charged to furnish the plans; the designs of the latter were selected in 1809. M. Chalgrin, however, only lived to carry his plans into execution as far as the cornice of the base, and died in 1811. Much difficulty had been experienced in forming a

proper foundation for so enormous a superstructure ; it was laid 25 feet below the surface, in layers of stone, so placed that the joints of each layer were covered by the solid parts of the stones immediately above. The first stone was laid on August 15, 1806. On the marriage of the Emperor with Maria Louisa, and her triumphal entry into the capital, there was an immense model in wood and canvas of this arch temporarily erected and brilliantly illuminated. After 1811, M. Goust continued Chalgrin's plans as far as the spring of the great arch ; but in 1814 the works were entirely suspended, and the intention of abandoning them altogether was entertained until, in 1823, after the campaign of the Duke d'Angoulême in Spain, it was determined to finish the arch in honour of his victories, and Messrs. Huyot and Goust were charged with its completion. Other arrangements were subsequently made, a committee of four architects was appointed, and the edifice rose as high as the architrave. In 1828, M. Huyot, who had resumed the sole direction of the works, finished the entablature, and the pointed vaulting of the interior that supports the upper platform. After a short suspension, occasioned by the events of 1830, the Government decided that the original destination of the monument should be preserved, and in 1832 M. Blouet was commissioned to complete it. The sculptures were at the same time commenced, and the labours were unremitting until the whole was completed in July 1836. (1) The total cost was 10,432,000 fr. or £417,280. The monument consists of a vast central arch, 90ft. in height by 45ft. in width, over which rises a bold entablature and an attic. There is also a transversal arch, 57ft. high and 25ft. wide ; the total height of the structure is 152ft., its breadth and depth are 137ft. and 68ft. respectively. The façades of the building are towards the Champs Elysées and Neuilly ; the sides towards Passy and Roule. Each pier of the principal fronts is ornamented with a projecting pedestal, supporting groups of figures, wrought on the surface of the monument. The impost of the main arch runs in a bold cornice round the four sides ; the spaces between which and the frieze of the general entablature contain compartments filled with *alti-rilievi*. The frieze is entirely occupied with sculpture, and the cornice above, which is of unusual boldness, presents at intervals projecting lions' heads. The attic, also, crowned by a cornice and plinth ornamented with masks, is divided into compartments by pilasters, each of which bears a laurelled sword, while the compartments have a

(1) The top is to be surmounted by a group in bronze, representing France on an antique ear, surrounded by the *Genii* of the nation.

circular shield in the centres, inscribed with the name of some great victory. The vaults of all the arches are cut into florid compartments with roses, and the spandrels are adorned with colossal allegorical figures. The internal sides of all the piers are inscribed with the names of victories; under the transversal arches with the names of generals. The northern pier of the eastern principal face bears on its pedestal a group representing the departure of the army in 1792. The Genius of War summons the nation to arms, and warriors of different ages, and in different costumes, are arming and hastening to battle. The dimensions of this and of all the corresponding groups are in total height 36ft., and each figure 18ft. This group is by M. Rude, and is the most striking as well as the best executed of the four. The southern pier of the same front has the triumph of 1810, represented by Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are at his feet. This is by M. Cortot, and is justly admired for the dignity of the composition. On the western front, the group of the southern pier represents the resistance of the French nation to the invading armies in 1814; a young man is seen defending his wife, his children, and his father; a warrior behind him is falling slain from his horse, and the Genius of the Future flits over and encourages them to action. That on the northern pier is the peace of 1815: a warrior is seen sheathing his sword; another, more aged, is taming a bull for purposes of agriculture, while a mother and children are seated at their feet, and Minerva, crowned with laurels, sheds over them her protecting influence. These two groups, by M. Etex, though very good, are by no means equal to those on the eastern side. (1) The most admired ornaments of this arch are the *alti-rilievi* of the compartments above the impost-cornice, which constitute an unrivalled series of modern historical sculpture. All the other groups are in antique costumes, being allegorical. These, on the contrary, are valuable, as faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Seurre, sen., and is the most highly finished of all the sculptures of the monument. The group of Turks is peculiarly excellent. The dimensions of these compartments give about 9ft. to the height of the principal figures. The northern compartment of the same side is filled with a group of the death of Gen. Marceau, by M. Lemaire; this is the least effective of the series. Above the arch and impost-cornice of the northern side

(1) To afford an idea of the remuneration given to the sculptors on this monument, M. Etex was paid 140,000 f. for the two groups.

of the monument is a magnificent composition, the battle of Austerlitz, by M. Jeather. On the western front, the northern alto-relievo is the taking of Alexandria, by M. Chaponnière. The figure of Kléber is a chef-d'œuvre. The other group is the passage of the bridge of Arcola, by M. Feuchère. On the southern side of the building, the compartment answering to the battle of Austerlitz, is the battle of Jemmapes, by Marrocchetti. The composition of this magnificent piece of sculpture is very fine; the animation of the various groups, and the admirable perspective that is observed, constitute one of the most perfect performances of the chisel ever executed in France. Behind General Dumouriez is a portrait of Louis Philippe, at that time Duke de Chartres. The figures of Fame in the spandrels of the main arch on each side are by M. Pradier. They are 18 ft. in height. The frieze is occupied on the eastern, and on half of the northern and southern sides, by the departure of the armies. The deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch, 1790-2, included in this composition. The corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to regenerated France. This long composition is the work of several artists—Messrs. Brun, Laitié, Jacquot, Caillouette, Seurre, and Rude. The series of bucklers, thirty in number, inscribed each with a victory, on the attic above the entablature, begins with *Valmy*, and ends with *Ligny*. The spandrels of the transversal arches are covered with figures, representing the infantry and cavalry of the French armies, by Messrs. Bra and Valois respectively; and on their interior spandrels are the artillery and the marine, by Messrs. De Bay and Seurre. Under the main arch are the names of 96 victories. The allegorical groups on the other arches represent the conquest of the armies of the North, East, West, and South; the names of the Generals corresponding to them are placed beneath, numbering altogether 384. Winding staircases in the two eastern piers lead to several halls, the use of which is still uncertain; the last contains in one of the cross vaults the following inscription:—

Ce monument, commencé en 1806, en l'honneur de la Grande Armée, longtemps interrompu, continué en 1823 avec une dédicace nouvelle, a été achevé en 1836, par le roi Louis Philippe 1<sup>er</sup>, qui l'a consacré à la gloire des Armées Françaises.

From the platform at the top one of the finest views of Paris and its environs may be seen. The total number of steps is 261. The two western piers contain pipes to carry off water, and a gas apparatus. Around the base is a circular area



enclosed with granite blocks and cable chains, and lighted with gas from bronze lamp-posts. The monument is open till dusk. A few sous are given by parties ascending to the top.

Opposite the Arc de l'Étoile, is the *Hippodrome*, a kind of Astley's; it is open only in the summer months. (See p. 495.)

From the Arc de l'Étoile, the Avenue de Neuilly leads to the village of that name. Distant about half a mile on the left hand, is the Porte Maillot, one of the principal entrances to the Bois de Boulogne, (See p. 511.) and opposite to it, in the Route de la Révolte, is the

CHAPEL OF ST. FERDINAND, the scene of the melancholy death of the Duke of Orleans, on 13th July, 1842. (1)—The house in which the Duke expired, with some adjoining property, being purchased by the crown, Messrs. Lefranc and Fontaine, architects, erected on its site the present chapel, dedicated to St. Ferdinand, which was begun on August 21, 1842, and consecrated on July 11 following, in the presence of the royal family, by the Archbishop of Paris, the same who fell in the insurrection of June 1848. The building, 50 feet long by 20 in height, is of stone, surmounted by a cross, and is in the Lombard Gothic style, resembling an ancient mausoleum. On the high altar is a beautiful group of the Virgin and Child, and beyond it, a Descent from the Cross, in marble, by Triqueti. On the left is another altar, dedicated to St. Ferdinand, and corresponding to it on the right is a marble group representing the Prince on his death-bed, and kneeling at his head is an angel in fervent supplication, as if imploring the divine commiseration on the sufferer. The monogram MO

(1) A brief notice of this sad event will not be deemed irrelevant in this place. The Duke left Paris in the forenoon, in a light open carriage, with a postilion, intending to take leave of the royal family at Neuilly, and then to proceed to the camp at St. Omer. As he approached the Porte Maillot, the horses took fright. The postilion seeming to lose his command over them, the Duke called out, "Are you master of your horses?" "Sir, I guide them," was the reply. After a few minutes the Duke again said, "I am afraid you cannot hold them." The answer was, "I cannot, Sir." The Duke then endeavoured to get out of the carriage, but, his feet becoming entangled in his cloak, he was precipitated to the ground on his head, which was dreadfully fractured. He was conveyed to the house of M. Lecordier, a grocer, where at 10 minutes past 4 o'clock of the same afternoon he breathed his last, unconscious of the grief that surrounded him, and apparently without pain. The royal family, with the exception of the Prince de Joinville, then at Naples, and the Queen of the Belgians, were witnesses of this heart-rending scene.

reveals that this beautiful "spirit" was the work of his deceased sister, the Princess Marie, who little thought for whose tomb she was executing it ! The remainder of the group is by Triquetti, after a drawing of M. Ary Scheffer. Underneath is a bas-relief representing France leaning over a funereal urn, deploring her great loss; the French flag is at her feet. Four circular windows corresponding to the sides of the cross represent respectively St. Raphael, Hope, Faith, and Charity, in stained glass. The remaining 14 pointed windows represent, in stained glass also, the patron saints of the different members of the Royal family, viz. : in front St. Amelia and St. Ferdinand ; St. Louis and St. Philip the Apostle ; in the transept to the right St. Helen and St. Henry ; in that to the left St. Rupert and St. Charles Borromeo ; in the nave to the right St. Francis of Assise, St. Adelaïde, and St. Raphael ; to the left St. Anthony of Padua, St. Clement of Alexandria, and St. Rosalie. Descending a few steps behind the altar of the Virgin, the visitor will find himself in the very room in which the Prince died ; it is the sacristy of the chapel. Low oaken presses and a confessional of the simplest construction, a chair and prayer-desk covered with black, and an ivory crucifix, form its only furniture. Opposite the door is a picture of the size of life, by M. C. Jacquand, representing the death scene. To the left is the Duke stretched on a bed, his head supported by the physicians ; his father is seated opposite, eyeing him with the stupor of grief. The Queen and Princess Clementine, the Dukes of Aumale and Montpensier, Marshals Soult and Gerard, and the Curé of Méry, form an affecting group on the left. In front of the Chapel, and separated from it by an open court, are four rooms, arranged for the accommodation of the late royal family, who used frequently to visit this mournful spot ; they are hung with black. In the first room is seen a richly embroidered cushion expressly made for the consecration of the Chapel, and never used since. On a console is seen a clock in a black marble case surmounted by an urn ; it marks 10 minutes past four, the time of the Duke's death. On the mantel-piece of another room is seen a second clock surmounted by a bronze figure representing France leaning over a broken column in the attitude of mourning ; it marks 10 minutes to 12, the hour at which the Prince fell. On the column are the initials F. P. O., and the date, July 13, 1842. The court which lies between these rooms and the chapel terminates in a hemicycle of cypresses, in the centre of which is a cedar-tree, brought from Mount Lebanon by the late Duke of Orleans, then Duke of Chartres, and planted by the Count of Paris, with his own hands. Foreigners are admitted with passports, from 1 to 5-

On leaving this place, the visitor should turn into the *Vieille Route de St. Germain*, a few steps to his right, where he will find the new **ÉGLISE ST. FERDINAND**, finished in March 1847. The facade is mixed Gothic; a low flight of steps leads to the porch, which is flanked by two fluted columns with Gothic Corinthian capitals, and surmounted by a square bellfry ending in a spire. The interior consists of a nave with clerestory windows, and two aisles, each terminating in a circular chapel, and separated from the nave by arches resting on Doric pilasters. The choir is semi-circular. The walls are painted in the gaudy Byzantine style, and the windows are decorated with stained glass. The architect is M. Lequeux.

The visitor will now cross the Barrier, and enter into the rue du Faubourg St. Honoré. He will there find, at No. 157, the

**CHAPELLE DE BEAUJON**, 4th district church of 1st arrondissement, which was erected, in 1780, at the expense of Nicholas Beaujon, receiver-general of the finances, after the designs of Girardin, and dedicated to St. Nicholas; it is small, presenting nothing remarkable, and is but seldom used, except for the funeral service of those who die in the hospital. Behind it are the house and grounds formerly belonging to the founder, whose extensive property was bequeathed almost entirely to the hospital named after him. This property, after having been enjoyed by his legatees for 50 years, has now, by the terms of the will, devolved to the same noble foundation.

The **HÔPITAL BEAUJON** stands upon the opposite side of the street, and was founded, in 1784, for 24 orphans of the parish du Roule, 12 boys and 12 girls, for whose support Nicholas Beaujon endowed it with 20,000 livres annually. By a decree of the Convention, this orphan asylum was converted into an hospital for the sick, and took the name of **Hôpital du Roule**. The council-general of hospitals restored its former name, but not its primitive destination. The different parts of the **Hôpital Beaujon**, after the designs of Girardin, are well distributed, solid, and tastefully decorated. The original building is 96 feet in length towards the street, by 144 in depth, and consists of a ground floor, with three upper stories. Four pavilions have lately been added on the side of the *Parc de Monceaux*, the whole being connected by galleries. The public days of admission are Sundays and Thursdays, from 2 till 4: but strangers may visit it every day on showing their passports, and an inspection of this remarkably well-ordered establishment, the most cheerful-looking and salubrious hospital in Paris, will be highly gratifying. (See p. 155.)

Behind this hospital is the **PARC DE MONCEAUX**, 6, rue de Chartres.—In this park, planted in the English style, a palace

was erected in 1778, by M. Carmontel, for the Duke of Orleans. The National Convention decreed that Monceaux should not be sold, but preserved for various establishments of public utility. The Emperor on his accession presented it to the arch-chancellor Cambacérès, who, finding it too expensive, restored it to the Crown four or five years afterwards. Napoleon then annexed Monceaux to his private domains. Upon his fall, in 1814, Louis XVIII. restored it to the Duke of Orleans, but since the 22d of January 1852, it has returned to the State. Visitors are seldom admitted.

In the rue du Faubourg St. Honoré, at No. 141, were the Royal Stables, transformed, since 1848, into a military hospital, containing 1000 beds. Visitors are not admitted. Further down,

The MARCHÉ DU ROULE, consists of alleys lined with small shops. Nearly opposite stands

ST. PHILIPPE, 2d district church of 1st arrondissement.—This church, begun in 1769, after the designs of Chalgrin, and finished in 1784, may be ranked among the best productions of the French school. The portico is formed of 4 Doric columns crowned by a pediment, which is ornamented with an alto-rilievo representing Religion. In the interior, 16 fluted Ionic columns separate the nave from the aisles, and 6 more enclose the choir. Beyond the choir is a rectangular chapel dedicated to the Virgin. The plan is that of the ancient basilica; the length is 164 feet and breadth 78. It contains good pictures, among which the Martyrdom of St. James, by Degeorges.

At No. 28, rue de Courcelles, is the mansion of Queen Christina of Spain, now inhabited by the Spanish ambassador.

In the rue Montaigne, at No. 13, are the stables of the President of the Republic, formerly belonging to the Duchess of Orleans. Visitors are not admitted.

At the upper end of the rue de Miromesnil, leading out of the rue du Faubourg St. Honoré, is the

ABATTOIR DU ROULE—begun in 1810, after the designs and under the direction of M. Petit Radel. It occupies a space of 222 yards in length, by 131 in breadth. A description is unnecessary, as, all the Parisian Abattoirs being alike, an examination of the largest, that of Popincourt, will suffice for the rest.

On the Plaine de Monceaux many new streets are traced out, and some partly finished. It is traversed by the St. Germain Railroad. Close to the Barrière is a vast reservoir, connected with the *Aqueduc de Ceinture* (see p. 34), and distributing water to the Champs Elysées and the Place de la Concorde. From hence, the visitor will return to the

PLACE BEAUVEAU.—This place forms a semicircle. The central building, No. 90, is the Hôtel Beauveau, in front of



which the Avenue Marigny extends to the Champs Élysées.

At the corner of the rue du Faubourg St. Honoré, 55, is the PALAIS DE L'ÉLYSÉE NATIONAL.—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Évreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs Élysées was added to the garden. At the death of Madame de Pompadour, Louis XV. bought it of the Marquis de Marigny, as a residence for ambassadors extraordinary. In 1773, M. Beaujon, the famous banker, enlarged and embellished it, after whose death the Duchess of Bourbon purchased and occupied it till 1790, the period of her emigration. In 1792, it became national property, and during the revolution of 1789 was used as the government printing-office. In 1800 it was sold, and converted into a garden for public amusements. Murat bought it in 1804, and resided there until his departure for Naples, when it again became the property of the government, and was a favourite residence of the Emperor. In 1814 and 1815 it was inhabited by the Emperor of Russia, and by the Duke of Wellington. When Napoleon returned from Elba, he occupied it until the defeat of Waterloo terminated his short revolution of the *Cent Jours*. In 1816, Louis XVIII. gave it to the Duke de Berri, on whose assassination it descended to the Duke de Bordeaux, and now again belongs to the State, and has, since Dec. 20, 1848, become the residence of the President of the French Republic. Although for this obvious reason visitors are not, as formerly, admitted to view the palace, the interesting associations connected with it render some description of it necessary. A spacious court, towards the Faubourg St. Honoré, leads to the principal entrance, adorned with a portico of four Doric columns, supporting a Corinthian one on the upper story. The wings on either side from this central body complete the front. A small vestibule, containing a statue of Apollo, leads to the suite of apartments on the ground floor, by a guard-chamber, and a dining-room 50 feet by 20, ornamented with Corinthian columns and pilasters richly gilt. The walls of this apartment are painted by Dunouy with landscapes, some of the figures of which are by Vernet, and were executed for Murat. The views represented are : the Pyramids of Egypt, the passing of the Tiber, the Château de Benrad, on the Rhine, near Dusseldorf, once occupied by Murat (the carriage in the foreground contains Murat's children), and a view of the château de Neuilly, at that time also Murat's property; a female figure in the foreground is said to be a good portrait of Mme. Murat, the sister of Napoleon. This room opens into a spacious garden extending to the Champs Élysées. The dining-room

opens into the *Salon des Aides-de-Camp*. The *Salon de Réception*, which follows, served as the council-chamber of the Emperor. Here are two fine vases of Swedish porphyry, presented to Napoleon by Bernadotte. The bed-room, in blue and gold, contains, under a splendid recess, the bed upon which the Emperor last slept in Paris, after the battle of Waterloo. The next apartment was the favourite room of the Emperor, and is still called the *Salon de Travail*; it was here that the last abdication was signed. Its decorations are extremely elegant. Passing through the dressing-room, a suite of apartments is entered, one of which was the *Dépôt des Cartes Géographiques* of Napoleon; another leads to the *Petits Appartements*, among which is the bed-room once occupied by the Duc de Berri, and previously by Napoleon after the battle of Waterloo, from June 22 to July 3; also a small library, remarkable for having been the temporary bed-room of the Emperor Alexander during the occupation of the allies, and a *boudoir d'argent*, which is exceedingly elegant; the walls are in fresco, and the decorations, mouldings of the furniture, &c., in silver. These apartments were occupied in 1846 by Ibrahim Pacha. From the grand vestibule the principal staircase leads to the apartments of the upper story. These, for the most part, are a repetition of those on the ground floor. The *Salle de Réception* of this suite is adorned with four costly chandeliers, and on the mantel-piece is a valuable little statue of Agrippine in white marble. The library which follows leads to the bed-room. This beautiful apartment, fitted up in the style of a tent, with hangings of rich yellow silk, was arranged by Mme. Murat, for the reception of her husband after one of his campaigns. The ornaments are all gilt, and of a military character. This was the bed-room of the Empress Maria Louisa, and here also was born the sister of the Duke of Bordeaux. Adjoining is a suite of rooms for the accommodation of a dame d'honneur, &c. These were the apartments inhabited in 1846 by the Prince de Salerno. The splendid collection of pictures belonging to the Duc de Berri, which formerly adorned the walls of this palace, were sold in England for the Duke of Bordeaux, after the revolution of 1830. The southern front of the palace consists of a central pavilion with four Ionic columns on the basement story, and as many Corinthian ones on the upper; two wings connect it with two plain lateral pavilions. This front produces a good effect seen from the Champs Élysées. The garden opens into the Avenue de Marigny, where new guard-houses connected with the palace have been built since 1848. The stables and out-houses at the corner of the Avenue Marigny were rebuilt in 1852.

At No. 5 in the rue d'Aguesseau, is

**THE EPISCOPAL CHURCH**, for the use of the British embassy and residents.—Its style is Gothic; the internal decorations are plain; it consists of a nave, 50 feet high, and is lighted by stained windows at each end, and by three apertures in the roof. The organ is placed behind the altar, which is ornamented with a fine painting by Annibal Carracci. The pulpit, desks, and seats are of oak. There is a large and handsome gallery for the use of the ambassador, his family, and the members of the embassy. This church was built in 1833, at the expense of the late Bishop Luscombe, chaplain of the embassy, after a plan of his own, by M. Viveneil, under the direction of M. Dahlstein, architect. It will hold 800 persons, and is crowded during the hours of divine service by British residents and visitors. The service on Sundays is at half past 11 and 3 o'clock, from the 1st of November to the 1st of March, and at half past 11 and 4 o'clock from 1st April to 31st October. The secretary, Mr. Shephard, to whom notice of marriages, funerals, and baptisms may be given, resides adjoining the church.

At No. 41, in the rue du Faubourg St. Honoré, is the splendid hotel of the Baroness Pontalba. Next to this is

**THE BRITISH EMBASSY**, No. 39, formerly the Hôtel Borghèse, the residence of the Princess Pauline, sister of Bonaparte. It was purchased by the British government soon after the peace in 1814, and with its fine garden forms one of the most noble residences of Paris. The British consular office is here.

Returning from thence, the visitor will pass near the

**HÔTEL DE LA REYNIÈRE**, 1, rue des Champs-Élysées.—This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It was long occupied by the Russian embassy; the Duke of Wellington also resided here. It is now the residence of the Turkish ambassador.

The stranger should now proceed to the

**CHAPELLE EXPIATOIRE**, rue d'Anjou St. Honoré.—The spot upon which this beautiful little chapel is erected was originally a burial-ground dependent upon the parochial church of the Madeleine. Upon the execution of the unfortunate Louis XVI. and his queen, in 1793, they were here obscurely interred. The ground was then purchased by M. Descloseaux, and converted into an orchard, in order to secure from revolutionary fury the precious remains which it contained. The royal graves were carefully marked by the proprietor, who, it is said, sent annually to the Duchess d'Angoulême a bouquet of flowers gathered from the ground beneath which her parents were laid. At the Restoration the orchard was purchased from its faithful guardian, and the royal ashes were transported to St. Denis with

the greatest solemnity and pomp. The earth that had enclosed the coffins was carefully preserved, and placed where the king had lain; whatever could be found on this spot of the other victims of the revolution, including the Swiss Guards, was also placed in two large adjoining graves. Over the whole, an expiatory chapel, with suitable buildings adjoining, was erected by Louis XVIII., as the following inscription on the front shows :

Le Roi Louis XVIII. a élevé ce monument pour conserver les lieux où les dépouilles mortelles du Roi Louis XVI. et de la Reine Marie-Antoinette, transférées le 21 Janvier MDCCXV. dans la sépulture royale de St. Denis, ont reposé pendant XXI. ans. Il a été achevé la deuxième année du règne du Roi Charles X., l'an de grâce MDCCCXXVI.

The adjoining space is planted with cypresses, and has gates in the rues d'Anjou, de la Madeleine, and de l'Arcade. The outer vestibule leads by a flight of steps to a raised platform, surrounded by a covered gallery on each side, and by a chapel at each end, containing the remains of the old cemetery. Opposite stands the larger chapel, of the Doric order, in the form of a cross, surmounted by a dome. Within are two statues, of Louis XVI. and Marie Antoinette, each supported by an angel; on the pedestal of the former his will is inscribed in letters of gold on a black marble slab; on that of the latter are extracts of the queen's last letter to Mme Elisabeth. Around the chapel are niches with magnificent candelabra, and over its vestibule is a bas-relief representing the funeral procession to St. Denis. The corners are adorned with allegorical bas-reliefs. Beneath is a subterranean chapel, where an altar, of grey marble is erected over the exact spot where Louis XVI. was buried; and in a corner, about 5 feet from it, is pointed out the original resting-place of the queen. The vestry attached is for the use of two clergymen, who perform mass here every day. The architects were Percier and Fontaine. The guardian who shows it resides in the building.

At No. 122, rue St. Lazare, is the Versailles, St. Germain, and Rouen railroad terminus. This is a large handsome building, extending to the rue de Stockholm, where a wooden bridge crosses the lines. A court, the triangular form of which is rather detrimental to the beauty of the whole, is entered from the rue St. Lazare; it is flanked by a portico of 15 arches on each side. A broad flight of steps leads to the principal body, which is Corinthian, and consists of a ground floor and two stories. The former has 7 arches in front, occupying a length of 84 feet, and three lateral ones. A spacious Doric vestibule, 144 feet long by 21 in breadth, occupies the whole breadth of the building. To the left on entering are the offices of the Ad-



ministrations of the Versailles and St. Germain lines ; those of the Rouen railway are at the opposite extremity. In the centre is a hemicycle, where tickets are distributed for the two former railroads. Staircases lead from this hemicycle to three lofty waiting-rooms, one for each line, and communicating with one another by a common corridor and open arches. That of the Rouen line is separated from the other two by a staircase leading out of the station. Each waiting-room is 81 feet by 27. The ceiling is arched with five skylights, and rests upon eight Corinthian columns with pedestals. Low oaken partitions separate the waiting-rooms from one another. Beyond this are sheds in masonry, with iron roofing, for the starting or arriving trains. These three lines pass under the Batignolles through a common tunnel. (1)

Nearly opposite, is the handsome *Passage du Havre*, and further on, at No. 102, the

BAINS DE TIVOLI.—In this establishment are artificial baths of every kind, with lodgings for invalids, and a fine garden.

At No. 65, rue Caumartin, is the

LYCÉE BONAPARTE, formerly Collège Royal de Bourbon.—The buildings in which this lyceum is established were erected in 1781, after the designs of Brongniart, for a convent of Capucins. The front is 162 feet long by 42 in height. It consists of a central door-way, with Doric columns resting on plinths and sustaining an entablature, and of two pavilions at the extremities ; one of which is now

THE CHURCH OF ST. LOUIS D'ANTIN, a plain Doric building, with a nave and aisle, and a semicircular choir. The ceiling of the choir is painted by Signol. The walls of the nave display 12 colossal frescos, representing the Apostles, painted in wax by Messrs. Cornu and Bezart. Behind the aisle to the left is a rectangular Lady Chapel, with Ionic pilasters. In an urn placed on a column of black marble, in the baptismal chapel, is the heart of Count de Choiseul Gouffier, the Grecian traveller. The stations of the *Via Crucis* consist of bronze bas-reliefs.

The rue Neuve des Mathurins leads to the rue Trudon ; No. 4 is the house inhabited by Mlle. Rachel, the celebrated tragic actress, whose apartments are most splendidly decorated. (2)

(1) All the railway-termini of Paris will shortly be connected by a railroad encircling the whole metropolis. (See p. 5.)

(2) This house, belonging formerly to Count Walewski, has been bought and almost entirely rebuilt by Mlle. Rachel, who has spent 300,000 fr. upon it. Persons who are admitted to her soirées give surprising accounts of the richness of her furniture. Her parlour is decorated in white and gold, with costly pictures on the walls. A magnificent bronze lustre supported by angels

Returning to the Boulevards by the Passage Sandrier, where there is a *Tennis-court*, the visitor will find, at No. 8, rue Basse du Rempart, the

MAISON ST. FOIX, or HÔTEL D'OSMOND, a splendid mansion built by Brongniart, in 1775, and afterwards bought and inhabited by Madame Dubarry, the mistress of Louis XV. (1)

At the western end of the Boulevards stands the church of LA MADELEINE.—This is the fourth church which has been erected, since the beginning of the 13th century, on this site, called in former times, from its vicinity to a suburban villa of the Bishops of Paris, “la Ville l’Évêque.” In 1659, Mademoiselle d’Orléans laid the first stone of the edifice which immediately preceded the Madeleine. That church not being found sufficiently large for the increasing population of the neighbourhood, the present magnificent structure was commenced in 1764, by Constant d’Ivry; to d’Ivry, who died 1777, succeeded Couture, who altered in some respects the original design. The breaking out of the revolution of 1789 suspended the works, until, on the termination of the Prussian campaign, Napoleon having determined to dedicate the Madeleine as a Temple of Glory, “to commemorate the achievements of the French arms and to have engraved on its columns the names of those who had died in fighting their country’s battles,” allotted the necessary funds, and directed Vignon to complete it. The Emperor’s project was

in silver, hangs from the ceiling, while a gigantic clock, representing the terrestrial globe, adorns the richly sculptured mantel-piece. Her bed is quite as rich and majestic as that of Louis XIV. But the most interesting circumstance connected with Mlle. Rachel’s dwelling is, that, in the midst of her luxury, she has not forgotten her former humble station in life; for not only is the guitar of the poor street-singer hung up in sight, but the very small tray which used to receive the bounty of the public rests on a velvet cushion supported by two angels with out-spread wings; while, among the splendid dresses, rich crowns, and royal mantles which compose her costly wardrobe, may be descried the humble cotton gown, tattered bonnet, and discoloured tartan of her earlier days. Mlle. Rachel is extremely affable and agreeable in company; suffering from a nervous complaint, she requires great excitement and constant change of scene to keep her in spirits and good health, and the stage is now as necessary to her as retirement would be to another who had run so brilliant and successful a career.

(1) She was executed Nov. 6, 1793, on a charge of having conspired against the French Republic. The earl that was conveying her to the guillotine was passing along the boulevards, when, on approaching her own house, the poor victim begged the driver to stop an instant, that she might gaze upon it for the last time.



THE MADELEINE.



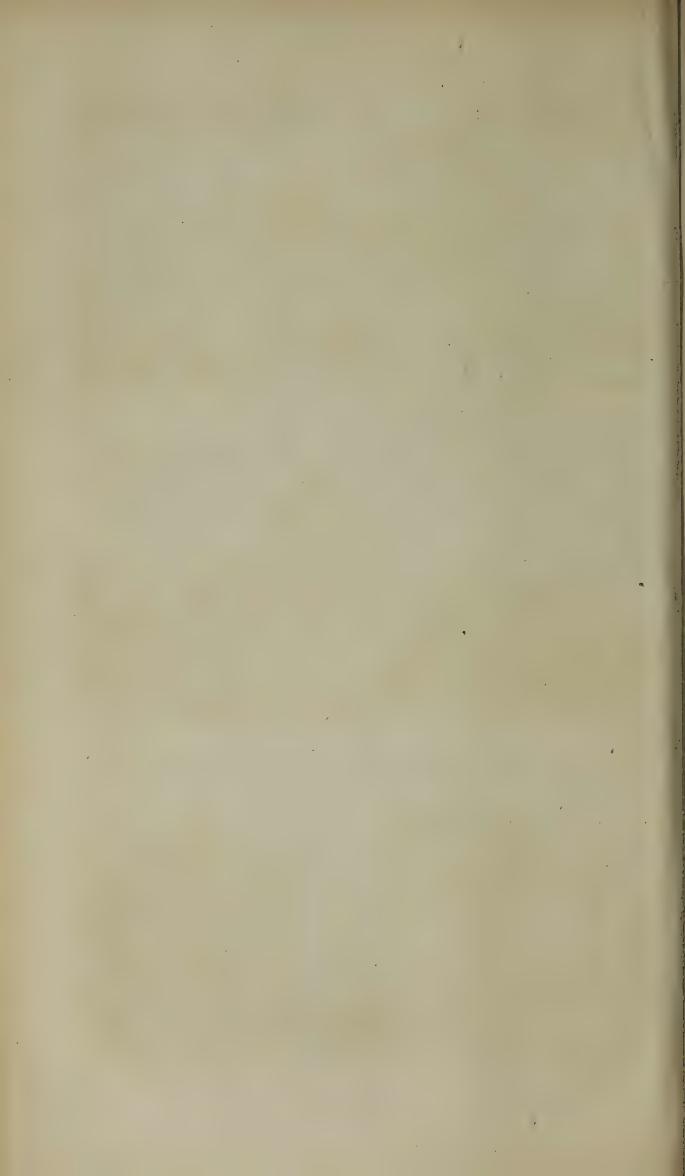
CHAPELLE EXPIATOIRE.



NOTRE-DAME DE LORETTE.



EPISCOPAL CHAPEL.





frustrated by the disastrous events which followed. In 1815, Louis XVIII. restored it to its original destination, and decreed that it should contain monuments to Louis XVI., Marie Antoinette, Louis XVII., and Mademoiselle Elisabeth. It was finished in the reign of Louis Philippe, under the direction of M. Huvé, who had conducted the work with M. Vignon, in a manner altogether worthy the original design. This proud specimen of the genius of modern architecture, the total cost of which amounted to 13,079,000fr. or £523,160, stands on an elevated platform, of 328 feet in length by 138 in breadth, and is approached at each end by a flight of 28 steps, extending the entire length of the façade. Its form and proportions are Grecian. A colonnade of 52 isolated Corinthian columns, each 49 feet high by  $16\frac{1}{2}$  in circumference, surrounds it, 15 on each side, 14 in the southern portico and 8 in the northern. The intercolumniations are of the breadth of two diameters, and corresponding with them, in the walls, is a row of niches containing colossal statues of saints, composed of, on the right of the bronze gate, St. Philippe, and on the left, St. Louis, both by Nanteuil. In the colonnade on the right; 1. the Angel Gabriel, by Duret; 2. St. Bernard, by Husson; 3. Ste. Thérèse, by Feuchère; 4. St. Hilaire, by Huguenin; 5. Ste. Cécile, by Dumont; 6. St. Hénée, by Gourdel; 7. Ste. Adélaïde, by Bosio, nephew; 8. St. François de Sales, by Molchenet; 9. Ste. Hélène, by Mercier; 10. St. Martin de Tours, by Grevenich; 11. Ste. Agathe, by Dantan, jun.; 12. St. Grégoire, by Thérasse; 13. Ste Agnès, by Dusseigneur; 14. St. Raphaël, by Dantan, sen. Facing the rue Tronchet: 15. St. Luc, by Ramey; 16. St. Jean, by the same; 17. St. Mathieu, by Desprez; 18. St. Marc, by Lemaire. In the colonnade on the left; 19. Guardian Angel, by Bra; 20. Ste. Marguerite, by Caunois; 21. St. Jean Chrysostôme, by Jeclther; 22. Ste. Geneviève, by Debay, sen.; 23. St. Grégoire le Grand, by Maindron; 24. Ste. Jeanne de Valois, by Caillot; 25. St. Jérôme, by Lanno; 26. Ste. Christine, by Valcher; 27. St. Ferdinand, by Jalay; 28. Ste. Elisabeth, by Calhouette; 29. St. Charles Borromée, by Jouffroy; 30. Ste. Anne, by Desbœufs; 31. St. Denis, by Debay, jun.; 32. St. Michel, by Raggi. A richly sculptured frieze and cornice crown the colonnade; the ceiling between the walls and the colonnade, six feet in breadth, is distributed into square moulded compartments richly sculptured. The pediment of the southern end contains an immense alto-relievo by Lemaire, 126 feet in length by 24 in height to the angle: in the centre is the figure of Christ, at whose feet Magdalen is seen in an attitude of suppliant penitence. On the right of the Saviour the Angel of Pity contemplates with benign satisfaction the converted sinner;

directed to assemble the just, he is attended by Innocence, supported by Faith and Hope. Charity, seated, attended by two children, regards the blissful abodes of Paradise. In the angle an angel greets the resurrection of a blessed spirit, and, raising his shroud, points to the place reserved for him. On the left of the Sovereign Judge the Angel of Vengeance repels the Vices. Hatred, with distorted features; Unchastity, dishevelled and in disordered garb, accompanied by the object of her guilty passion; Hypocrisy, with youthful feminine features, on her head a raised mask; Avarice, represented by Age still clinging to useless treasures; and a demon, precipitating into the abyss a damned spirit, terminate the group on this side. This is the largest sculptured pediment in existence, and occupied two years in executing; the figure of Christ measures 18 feet in height. On its summit is shortly to be placed a sculptured group supporting a cross, and at the lower angles two angels will be represented in the act of prayer. The northern portico is simple, without any extraordinary architectural ornament. The main walls are rusticated with moulded channels. Having ascended the lofty flight of steps which leads to the southern porch, the visitor's attention will be arrested by the bronze doors, a work in every respect worthy of the edifice. This immense *chef-d'œuvre*, measuring 33 feet by 16½, illustrates by scriptural subjects in compartments the ten commandments. The 1st contains a bas-relief of Moses commanding obedience to the Tables, received from the Lord. 2d, Moses causes the blasphemer to be stoned. 3d, God reposes after the creation of man. 4th, Joshua punishes the theft of Achan after the taking of Jericho. 5th, The curse of Noah on his son. 6th, Susanna, and punishment of the Elders. 7th, The death of Abel, and the curse of Cain. 8th, God reproaches Abimelech. 9th, Nathan announces to David his chastisement. 10th, Elias reproaches Jezebel with the murder of Naboth. These noble doors, designed by Triquetti, and cast by Messrs. Richard, Eck, and Durand, are considerably larger than those of the Baptistery at Florence, or of the Pantheon at Rome, and are only to be compared in dimensions to those of St. Peter's. On entering the vestibule, where a splendid organ with Corinthian decorations, richly carved and gilt, is erected over the porch, three bas-reliefs, Faith, Hope, and Charity, are conspicuous on the soffit of the arch. On the right is the chapel for marriages, with a group by Pradier, representing the marriage of the Virgin. On the left is the baptismal font, with a group by Rude, of Christ and St. John at the waters of Jordan. The pulpit to the right on entering, and the 12 confessionals along the chapels, richly carved in oak and gilt, are executed in the same taste as the decorations of the organ. The church

itself consists of a vast nave, laterally interrupted by four piers on each side, fronted with lofty fluted Corinthian columns standing on pedestals, supporting colossal arches, on which rest three spherical cupolas pierced with skylights, with compartments gorgeously gilt; the corners supported by figures of the Apostles in alto-rilievo. The choir is semicircular, and lighted from above. The walls of the church are lined with rich marbles. An Ionic colonnade, supporting a gallery with a balustrade, runs between the piers of the lateral arches, and is continued around the choir; it is interrupted under each arch by the pediment of a chapel with Corinthian columns; a marble balustrade separates these chapels, six in number, from the rest of the church. Each chapel contains the statue in marble of its patron; they are: Ste Amélie, by Bra; Jesus Christ, by Daret; Ste. Clotilde, by Barye, on the right: on the left, St. Vincent de Paule, by Raggi; the Virgin, by Seurre; St. Augustin, by Etex. A marble balustrade encompassing the interior of the church separates it from these altars. The tympan of the lateral arches above the chapels contain paintings illustrative of the life of the Magdalen. The first, to the right on entering, represents the Preaching of Christ and Conversion of the Magdalen, by Schnetz. 2d, The Crucifixion, with the Virgin Mary, Mary Magdalen, etc., by Bouchot. 3d, Magdalen in the desert, joining in prayer with the angels, &c., by Abel de Pujol. On the left, 1st, The Supper of Bethany, with Magdalen at the feet of Christ, by Coudert. 2d, Magdalen, bringing precious ointments to embalm the body of Christ, is told by an angel that he has risen, by Coignet. 3d, The Death of Magdalen, who resigns her spirit amidst the hymns of angels and the seraphim, by Signol. (1) The pavement consists of marbles of different colours. On the ceiling over the altar is a splendid composition by Ziegler. The object of the artist in this great design was to illustrate, by personages sacred and historic, the events which have most powerfully contributed to propagate, establish, and maintain the Christian religion, and, by the introduction of Magdalen in glory, to exhibit the regenerating influence of Christianity on the lives and morals of men. Magdalen, in the attitude of a repentant sinner, is placed near Christ; three angels, supporting the cloud on which she kneels, exhibit a scroll with the words "dilexit multum" (she loved much). The Saviour enthroned, in his hand the symbol of redemption, is surrounded by the Apostles and Evangelists, the founders of

(1) This mode of applying paintings is very durable. A thin coat of fine lime is first applied to the surface of the wall, and one of oil is then added; upon this the painting is made, and the process is equivalent to painting on the stone itself.

Christianity ; on his right are characterised the principal events which relate to the history of the eastern church, in the persons of the Emperor Constantine, St. Maurice, St. Laurence, St. Augustin habited as a monk, and St. Ambroise, bishop of Milan. Next come the Crusades ; Urban II., Eugenius III., St. Bernard, Peter the Hermit pressing on the expedition, are in the van ; then follow the dukes, counts, and barons of Christendom, offering their wealth and their swords, and an old man beneath, who devotes his three sons to the "holy cause." Chief of a group near Magdalen, St. Louis kneels, covered with the royal mantle, displaying the fleurs de lys ; then Godefroy de Bouillon, bearing the oriflamme ; Richard Cœur de Lion, Robert of Normandy, a Constable de Montmorency ; Dandolo, the "blind old Doge," carrying the Venetian standard, which he planted in triumph on the Turkish walls ; and next, recognised by his pen, is Villehardouin, the historian of the Crusades. The struggles of the Greeks to throw off the Mussulman yoke are depicted by a Grecian warrior prostrate, and a group of his countrymen pressing in devotion around the standard of the cross. On the Saviour's left are some of the early martyrs : St. Catherine, with the wheel, etc. ; St. Cecilia, holding the emblem of "divine harmony." Indistinctly seen is the shadowy form of Ahasuerus, the wandering Jew, traditionally supposed to be Judas Iscariot. Below are the warriors of Clovis, from whose aspect a Druidess flies in dismay. St. Remi baptises Clovis, near whom in the attitude of devotion is Ste. Clotilde, Queen of France. Corresponding to St. Louis is Charlemagne, on whom a cardinal confers the insignia of the empire ; an envoy of the caliph Haroun al Raschid, attended by a guardian of the holy sepulchre, presents him with "the keys," and the robe of the Virgin. Lower down is Pope Alexander III., who laid the foundation of Notre Dame, giving his benediction to Frederick Barbarossa ; the Doge and a Venetian senator standing near indicate that the ceremony took place at Venice. Otho, Joan of Arc, Raphael, Michael Angelo, and Dante, complete this side. In the centre is Henry IV., the convert to Catholicism ; Louis XIII., presenting his crown to the Virgin in obedience to his vow ; and near him Richelieu, who assists in the ceremony. The last group is devoted to the Emperor Napoleon, who receives the imperial crown from the hands of Pius VII. The Bishop of Genoa unrolls the concordat, and is assisted by Cardinals Caprara and Braschi. The choir, forming a semicircle, is ornamented in the intercolumniations with paintings and arabesques by Raverat, on a ground of gold. In the midst, approached by marble steps, stands the high altar unrivalled perhaps for the richness of its sculptured decorations,



by Marocchetti. The principal group represents Magdalen in an attitude of divine rapture, borne to paradise on the wings of angels; around her person are wrapped a gracefully-folded tunic and the long hair with which she wiped the Saviour's feet. On a pedestal at each of the front angles is an archangel in prayer. All these figures are considered to be of the finest design and execution; they are all of the size of nature, and were paid 150,000 fr. A delicately sculptured frieze runs in front of the table, and is by M. Calhouette; two beautiful children support semicircular lateral stands on each side, and below the table of the altar is a bas-relief representing the feast of Cana, by Moine. This church is a splendid specimen of the perfection and resources of art in this country. The warming of this vast building is performed by means of hot-water pipes emanating from a boiler placed under the choir. Behind the northern portico, and concealed from view, is a peal of fixed bells, rung by hammers. The roof is composed entirely of iron and copper. In the basement story is a chapel dedicated to St. Francis Xavier, belonging to the fraternity of that name. High mass is celebrated at 11 on Sundays and holidays.

West of the Madeleine is the short but elegant *Galerie de la Madeleine*; behind the church is a small but well-supplied market, and on the esplanade east of the edifice a flower-market is held on Tuesdays and Fridays. Near this, in the rue Chauveau la Garde, No. 3, is the *Hôtel Victoria*, an English house, and noted for its comfort, airiness, and the reasonableness of its charges. At a short distance is the

HOTEL DES AFFAIRES ÉTRANGÈRES, corner of the Boulevard and rue Neuve des Capucines, (1) the offices and residence of the Minister for Foreign Affairs.—In 1821, government purchased this hotel of the heirs of Marshal Berthier, Prince of Wagram. A new hotel for the Minister is erected on the ground adjoining the Palace of the Legislative Assembly, and will soon be ready to receive him. At the gates of this hotel, on the night of the 23d February, 1848, the eventful shot was fired by a well known revolutionist with the acknowledged object of provoking the troops—which may be said to have led to the overthrow of the monarchy.

Passing into the rue de la Paix, one of the cleanest and widest of the trading streets of Paris, the visitor will observe the late

(1) In April, 1845, at the corner of the Boulevard and the Rue du Luxembourg, the workmen, in digging rather deep for the foundation of a new house, came on part of the old fortifications of Paris under Henry IV., which ran along the central line of Boulevards, and terminated at the Porte St. Honoré, They were destroyed in Louis XIV.'s time.

**HÔTEL DU TIMBRE.**—This building occupies a part of the Convent des Capucines, from which the neighbouring street and boulevard derive their names. It presents a blank wall to the street, looking like a mausoleum ; it is to be pulled down, now that the new Stamp-Office in the rue de la Banque, near the Bank of France, has been completed.

Opposite is a barrack of the *Sapeurs-Pompiers*, or firemen.

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## SECOND ARRONDISSEMENT.

THE visitor should enter this arrondissement by the

**PALAIS ROYAL.**—On the site of this palace formerly stood, in the time of Charles VI., an hotel situated without the city walls; this was purchased and levelled by Cardinal de Richelieu, who built in its place the *Palais Cardinal*; begun by Lemercier in 1620, it gradually included all the space whereon the Hôtels de Rambouillet and Mercœur had stood, and was finished in 1636. Several courts were included within its walls: the eastern wing of the first contained a theatre capable of accommodating 3,000 spectators; the western was occupied by a magnificent gallery, the ceiling of which, painted by Philippe de Champagne, represented the principal events of the cardinal's life. A similar gallery, on the western side of the second court, was adorned with portraits of the great men of France by Philippe de Champagne, Vouet, &c. The arcades of this court were ornamented with ships' prows, anchors, &c., carved in stone, in allusion to the office of grand-master of navigation, held by the cardinal. Within the palace was also a second theatre, to contain 500 persons. The chapel was fitted up with extraordinary magnificence, and large gardens at the back of the palace, covering a parallelogram of 1,000 feet by 432, stretched over the sites of the present rues de Valois, de Montpensier, and de Beaujolais. Their principal ornament was a shady alley of chestnut trees, formed at an expense of 300,000 fr., the branches having been all trained with iron rods. The original plan of the cardinal was to have erected buildings round the garden, with three grand porches; but the splendour of the minister's design is said to have excited the jealousy of the king. Shortly before his decease in 1642, the cardinal presented it to Louis XIII. On the death of Richelieu, the king removed to it, and from that period it assumed the name of *Palais Royal*. During the revolution of 1789 it bore the names of *Palais Égalité* and *Palais du Tribunat*; and in 1848 that of *Palais National*.

After the death of Louis XIII. in the year 1643, Anne of Austria, with the young king, Louis XIV., made it her abode

during the very turbulent times of the *Fronde*. The grand gallery to the west was converted into apartments for the king's brother, the Duke of Orleans, to whom his majesty subsequently presented the palace for life. About this time it was considerably enlarged; the Hôtel de Brion, at the corner of the rue de Richelieu, being added, and a grand gallery erected on that side by Mansard. In 1692, the palace was ceded by Louis XIV. to Philippe Duke of Orleans, his nephew, as part of his apanage on his marriage with Mademoiselle de Blois. The Regent Duke of Orleans, on coming into possession of it, placed in the grand gallery the valuable collection of pictures which he had purchased in various parts of Europe, and which, celebrated as the Orleans Gallery, was sold during the earlier troubles of the revolution of 1789, when the greater part passed into England. Here, too, had been arranged, by order of Louis XIV., the collection of medals and engraved gems, equally well known, which were subsequently purchased by the Empress of Russia. The orgies of which this palace was the scene have been sufficiently commemorated in the memoirs of the regency; during the lifetime of the succeeding duke they were discontinued, but were again to a certain extent resumed under his successor, better known as "Égalité." In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace with its two wings was rebuilt, as it now stands, after the designs of Moreau. The debts of the duke having become so enormous that he once meditated a declaration of insolvency, it was determined, by the advice of the brother of Mme. de Genlis, to erect buildings with shops and places of amusement, in the garden of the palace, as a means of augmenting his revenue. These were begun in 1781, after the designs of the architect Louis, notwithstanding the clamours of the neighbourhood, about to be deprived of the view of the garden; the trees were cut down, and the houses and arcades, as they now stand, were finished in 1786. The plan succeeded. During the early part of the revolution of 1789, the garden, which had been replanted, became the rendezvous of the most violent politicians of the day; it was here that the tri-coloured cockade was first adopted, and that many of the bolder measures of the popular party were decided on. After the execution of the duke in 1793, his palace was confiscated, and soon converted into sale-rooms, ball-rooms, cafés, etc. In 1795, a military commission was established in it, and one of its halls was afterwards fitted up for the Tribunal, with apartments for the president and the two questors. It was then called *Palais du Tribunat*, but re-assumed its original title under Napoleon, who never lived there, but assigned a portion of it

to his brother Lucian, Prince of Canino, who occupied it some time. In 1814, Louis Philippe, then Duke of Orleans, returned to it, and, with the exception of the interval of the Hundred Days, resided in it till 1831, making additions and improvements, and fitting up the whole anew. Most of the houses surrounding the garden had passed through several hands during the revolution, so that but a small part reverted to him. It was taken and devastated by the mob on 24th February, 1848.

*Exterior.*—The palace, at present, consists of a court, entered from the rue St. Honoré, by a Doric arcade and gateway. On the northern side is the principal building, and, on the eastern and western, two wings projecting towards the street with pediments sculptured by Paou, and representing Prudence, Liberality, Justice and Power. The central compartment of the northern side consists of a ground floor, first floor, and attic, surmounted by a rounded pediment; the other sides of the court have only two stories. A regular gradation of the Doric, Ionic, and Corinthian orders is observed throughout. To the left of the outer front is a secondary entrance, leading into a by-court enclosed by the *Galerie de Nemours*. From the first court a triple archway leads through the central building to the second court. Here the façade, forming the southern side, presents two projecting masses, with fluted Ionic columns, supporting an entablature with allegorical sculptures, and surmounted by an attic. On the first floor are the state apartments, and the eastern and western sides of the court have galleries underneath. The eastern gallery, called the *Galerie des Proues*, still retains the naval ornaments of the time of Cardinal de Richelieu. This gallery, the northern *Galerie de la Cour*, and the *Galerie de Chartres* to the west, are formed by a continuous Doric colonnade enclosing the court. Parallel and contiguous to the *Galerie de la Cour* is the *Galerie d'Orléans*, 300 feet long by 40 broad, on the site of the *Galerie de Bois*, demolished in 1830. It is a lofty hall, paved with marble and roofed with glass, extending between a double range of splendid shops, over which a double terrace, bordered with shrubs and vases, served as a promenade to the inmates of the palace. The *Galerie de Chartres* communicates with the *Péristyle de Chartres*, leading to the Théâtre Français, formerly the private property of the Dukes of Orleans. (See *Theatres*.) The houses adjoining the palace, forming the corner of the rues Richelieu and St. Honoré, belong to the Palais Royal, and contain numerous apartments.

The *Garden*, forming a rectangle of 700 feet by 300, and surrounded by the *Galleries Beaujolais*, *Montpensier*, *Valois*, and *du Jardin*, is planted with rows of lime trees from end to end,



and two flower-gardens, separated by a circular basin of water, with a fine jet d'eau. The garden was thus arranged in 1799; it contains bronze copies of the Diane à la Biche of the Louvre, and the Apollo Belvedere; two modern statues in white marble, one of a young man about to bathe, by d'Espercieux; the other of a boy struggling with a goat, by Lemoine; Ulysses on the seashore, by Bra; and Eurydice stung by the snake, by Nanteuil, a fine piece of sculpture, but more fitted for a gallery than the place it now occupies. Near this statue is a *solar cannon*, which is fired by the sun when it reaches the meridian, and regulates the clocks of the Palais Royal. Within the garden are 4 pavilions, occupied by persons who let out journals to read at a sou each; and round them are to be found at all hours of the day politicians of every caste and rank. The receipts of the tenants of these pavilions are very considerable. Under the lime trees are rows of chairs, occupied, during the summer months, by crowds of loungers; and so great is the profit arising from them, that the privilege of supplying the frequenters of the garden with refreshments is held of Government at an annual rent of 38,000 fr., or £1520. The buildings that surround the garden are all of uniform architecture, and consist of two stories and an attic, standing upon arcades, divided by fluted Composite pilasters, which rise to the cornice above the second story. Under the arcades a broad gallery runs round the garden. The shops, all on the ground floor, are among the most elegant in Paris, arranged with the greatest taste and neatness, and, being chiefly devoted to the sale of articles of luxury, produce a most brilliant effect. On the first floors are a great number of restaurants, and here were formerly the gambling-houses which rendered this place so celebrated. The stories above are occupied by individuals of various professions. Under the arcades, at the corner of the Théâtre Français, is Chevet's *magasin de comestibles*, well known to gourmands. In the Galerie Montpensier is the café de Foy, and in the Galerie Beaujolais are the three restaurants of Véry, Véfour, les Trois Frères Provençaux, and the café de la Rotonde, all unique in their kind. Under the *Péristyle Beaujolais*, to the north-east, is the *Café des Aveugles*, a place of amusement worthy of a visit by the curious traveller, as being a favourite resort of the lower classes. It takes its name from a band of blind musicians, who accompany singers in little vaudevilles. A "sauvage," too, a celebrated drummer, performs here. In the *Péristyle Joinville*, at the north-west corner, is the entrance to the *Théâtre Montansier*, formerly *du Palais Royal* (see *Theatres*), not to be confounded with the *Théâtre Français*, which also communicates, as has been observed, with the

Palais Royal. It may be interesting to know that the rent of a shop occupying one arcade with a cellar, and the entresol, was, before the revolution of 1848, as high as 3,000 fr. per annum, and, in the *Galerie d'Orléans*, even 4,000 fr., the double and triple shops paying in proportion; but the prices are now much less. The best time for seeing this brilliant bazaar is in the evening, when the garden and arcades are brilliantly illuminated and full of people; the shops of the watch-makers and jewellers will then particularly strike the visitor's eye. The Palais Royal has been called, not without reason, the Capital of Paris, and it certainly is more frequently entered than any other space of equal dimensions in the city. To the stranger it is particularly interesting from its historic associations. As early as Anne of Austria, the troubles of the Fronde may be said to have commenced in it; there Camille Desmoulins from one of the straw chairs harangued the populace on the night of the famous charge of the Prince de Lambesc; the club of the Jacobins was formed in it, as also that of the Thermidorians; the Dantonists met at the Café de Foy, the Girondists at the Café de Chartres. And still it is the same favourite resort of politicians, idlers, and the little *rentiers* of the capital, who may be said almost to live within its precincts. Improper characters of the other sex have of late years been excluded, and a strict guard is kept at all hours, particularly during the evening. The visitor should be on his guard against mock auctions sometimes got up in the shops here, and should not lend an ear to any pretended dealers who may accost him. The shops are generally kept by respectable people, but it is usually necessary to offer less than is demanded; a remark unfortunately applicable to other parts of Paris.

*Interior of the Palace.*—This once splendid palace, though now repaired at a cost of 110,000 fr., to fit it for the annual Exhibition of works of modern artists, has scarcely any traces remaining of its previous splendour. We shall, therefore, only mention the principal rooms it contains, and their former destination. The visitor is admitted at 1, rue du 24 Février, and on ascending a back staircase, finds himself in the *Salon Rouge*, communicating to the right with a suite of rooms occupying the eastern wing of the second court. The second of these, the *Salle de Société*, leads to the *Galerie Dorée*, sixty-three feet long by thirty-three broad, having eight windows towards the court. The *Salon Bleu* is the last of this suite. The dining-room is an oval apartment facing the street, of Corinthian architecture. Returning to the *Salon Rouge*, the next opposite the entrance is the *Salle des Batailles*, so called from having once contained valuable representations

of important battles, by Horace Vernet, and other subjects besides by Monvoisin, Bouton, Steuben, etc., all of which were destroyed on Feb. 24, 1848. Next comes the *Salle du Trône*, used as such by Louis Philippe after the revolution of 1830. Next follow the *Salle du Conseil*, and the *Cabinet des Bijoux*, which leads to a once splendid gallery 200 feet long, extending along the western sides of the second and the smaller courts, and built by Louis Philippe before 1830. Its Ionic columns are in white stucco, with gilt capitals and bases. The panels of the side opposite the windows were occupied with a series of pictures, by celebrated artists, representing historical scenes connected with the Palais Royal, from its first erection to the offer of the throne to Louis Philippe by the Chamber of Deputies on the 7th of August, 1830; of this interesting collection, but one, representing the visit of the Emperor Napoleon to the Palace, has escaped destruction, and is now removed to the store-rooms of the Louvre. In the centre are still some fine specimens of sculpture; namely, Leonidas, by Debay; a Shepherdess seated, by Foyatier; Leda and the Swan, by Seurre; Apollo, by Duret; Cupid riding on a Swan, by Jacquot, &c., most of these bear marks of the fury of the invaders. The visitor will retrace his steps to the *Salle des Batailles*, which gives access to the *Salle de Réception* and the adjoining *Salle des Aides de Camp*. These rooms contained some excellent paintings by the best modern French artists, as well as some older portraits of the royal family. From the *Salle de Réception* a suite, called *Appartements de Madame*, opens into the western wing of the first court. Further on were the royal bed-room, the library, and the council-chamber. The ante-chamber of the state apartments is a large saloon on the south side of the second court, and leads to a suite occupying the eastern wing of the same court. Whilst the work of devastation was in progress on the 24th of February 1848, some well-meaning persons had written the words "*Respectez les Tableaux*," with charcoal on the walls; but unfortunately the salutary advice was completely disregarded. Of the numerous pictures which adorned the walls of the palace, scarcely a dozen have been saved. The stranger will leave by passing through the contiguous ante-chamber, and descending the principal staircase, designed by Desorgues; it rises under a lofty dome, and, branching off into two flights, is protected by a balustrade and railing in carved iron, of beautiful workmanship, by Corbin. It leads to the principal vestibule, from which the visitor emerges under the archway of the central building. A fancy-fair for benevolent purposes was held in this palace in December, 1849; and it has been used since 1850 for the *Salon* or annual exhi-

bition of works of living artists, an additional temporary building having been erected in the inner court for the purpose. (1) In 1848 and 1849, some of the republican members of the Constituent Assembly used to meet here.

When the Exhibition is closed, the interior of this palace is visible daily from 1 till 4, on presenting passports.

In the western wing of the principal court was the private library of Louis Philip. It contained a valuable collection of upwards of 600,000 engravings, classed by Louis Philippe's own hand. It filled 122 colossal folios, which perished in the flames with the greater part of the library on February 24. (2)

At 3, rue du 24 Février, was the queen's private library, which was also completely destroyed on that eventful day.

In front of the Palais Royal is a large open space, called the *Place du Palais Royal*. On the southern side of it was the *Château d'Eau*, erected in 1719, by de Cotte. It was here the Garde Municipale made the last desperate resistance to the people on 24th February 1848; it was demolished by order of the Provisional Government, and at present the rue de Rivoli forms its southern boundary.

Following the rue St. Honoré in a western direction, the rue des Frondeurs will lead to the rue d'Argenteuil, where, at No. 18, is the house in which Corneille died. It bears a black slab with an inscription, and has a bust of the poet in the court-yard bearing this motto, borrowed from the *Cid* :

Je ne dois qu'à moi seul toute ma renommée.

From hence, the rues St. Roch and de la Corderie lead to the

MARCHÉ ST. HONORÉ, rue du Marché St. Honoré, opened in 1809, upon the site of the Convent *des Jacobins*, so celebrated during the revolution of 1789. It consists of four covered squares, for the sale of provisions of all sorts.

The rue Neuve des Petits Champs will lead, by the rue Méhul, to the *Théâtre des Italiens*. (See *Theatres*.)

Next to this, the *Passage Choiseul*, one of the handsomest in Paris, will lead the visitor into the rue Neuve St. Augustin; and on turning to the left will be found the

FONTAINE DE LOUIS LE GRAND, at the angle formed by the

(1) The first exhibition of the kind occurred in 1699. That of 1852 was the 74th. There were 2 under Louis XIV., 24 under Louis XV., 9 under Louis XVI., 8 under the first republic, 4 under the Empire, 6 under the Restoration, and 21 since 1830.

(2) The spirit of destruction was carried so far on that memorable day, that on Feb. 14, 1850, there were *twenty-five thousand kilogrammes* of broken glass and china, collected from the remnants of the furniture of the Palais Royal, sold by order of the liquidators of the late Civil List.



rue de la Michodière and the rue du Port Mahon.—This pretty fountain, erected in 1712, and rebuilt in 1828, consists of two columns, with a niche between, in which stands a figure armed with a trident, in the act of striking a dolphin. Two monolith basins, in the shape of ancient tazze, receive the water. The capitals, cornices, and entablature, are ornamented with sculptures of fish, shells, aquatic plants, etc. The following was the inscription :—

Regnante Carolo X.

Pristinum fontem angustiore area jam amplificata, Communi utilitati urbisque ornameto, In majus restituerunt præfectus et ædiles Anno M.DCCC.XX.VIII.

but the first line of it is now effaced.

On passing up the rue Louis le Grand, the visitor comes to the western end of the Boulevard des Italiens, where he will remark, at No. 29, the fantastic front of the *Bains Chinois*. From hence the rue de la Chaussée d'Antin (1) leads to the rue de la Victoire, called during the Restoration rue Chanté-reine. In this street he will find, at No. 60, a house, once the residence of Napoleon and Josephine. It was originally built in 1787 for the celebrated dancer Guimard, passed from her to Madame Talma, who in her turn sold it to Madame Beauharnais, afterwards the Empress Josephine. The latter added the pavilion at the nearer end, which formed no part of the original construction. It masks the pillared door-way, and its interior, forming a kind of ante-chamber to the suite of rooms (only three in number, and any thing but spacious), will ever be famous for being the trysting-place of the future Emperor's paladins, when the new chivalry of France set out with their chiefs to silence the "avocats criards," as the fiery Murat de-

(1) The nomenclature of this street has undergone many changes. It was at first called *Chemin des Porcherons*, being at that time only a rugged road crossing the Prés des Porcherons, an open space, the favorite resort of duellists and debauchees. It was next named *Chaussée Gaillon*, on account of its proximity to the Porte Gaillon; afterwards *rue de l'Hôtel Dieu*, from its leading to a farm belonging to that hospital; subsequently on the building of the Hôtel d'Antin it became the *Chaussée d'Antin*. In 1791 it received the name of *rue Mirabeau*, in memory of the celebrated revolutionary orator, who resided in it at the time of his death, at No. 42. In 1793, by a decree of the Republic, it was changed to *rue Montblanc*, but at the Restoration it resumed its title of *Chaussée d'Antin*. The financier Necker resided at No. 7, afterwards the Hôtel Recamier. No. 62 was built on the site of a small hotel inhabited by Josephine before her marriage with Napoleon, and in which Gen. Foy died. The last house on the right was formerly the hotel of Cardinal Fesch.

signated the legislators assembled in the Orangery of St. Cloud. On the western side of the building, the visitor will see the window of the *cabinet de travail* of the then future Emperor. It is the fourth and last window of the lower range. The door of this cabinet, which is not much larger than a sentry-box, opens interiorly into the drawing-room. Overhead, at the top of the house, may be seen the sky-lighted garret in which Napoleon passed many a night. His habitation of the little mansion, which of course was only as occasional as his visits to Paris, seems to have always caused some derangement of its interior economy, seeing that his step-son, Eugene, the future Viceroy of Italy, was fain to sleep in the loft of the small coach-house to the right on entering the garden. The bed-room of his sister Hortense, afterwards queen of Holland, may also be seen close by. General Bertrand became the tenant of this mansion for a time, on his return from St. Helena, on the death of his master in 1821. Its present occupant is M. Brion, who has established in it an institution. The hotel is the property of the widow of Marshal Lefebvre-Desnouette. In the garden here formerly was a bust of Napoleon, (1) not remarkable in itself, under which Bertrand caused to be engraved:—

In hæc minima jam maximus plusquam maxima concepit.

At No. 56 are the *Bains Néothermes*, the completest bath-

(1) As the most trifling circumstances connected with the career of this extraordinary man cannot but be interesting to the reader, a brief notice is subjoined of the different places at which he resided in Paris from his first arrival up to the revolution of the 18th Brumaire, and the establishment of the Consular government.—*Ecole Militaire*: Bonaparte coming from the military school of Brienne, was admitted here on the 19th October, 1784, and occupied a small room on the upper story of the establishment.—*Quai de Conti*, No. 5. Here Bonaparte occupied a small garret.—*Hôtel de Metz*, *rue du Mail*, from May to September 1792. Bonaparte, then a captain of artillery, was ordered to Paris to render an account of some strong political opinions he had expressed while in garrison at Valence.—*Hôtel des Droits de l'Homme*, *rue du Mail*, October, 1794. Bonaparte was then general of artillery; his brother Louis and Junot accompanied him as aides-de-camp. They lodged together on the 4th story, at a rent of 27 livres *in specie* per month. His friendship for Talma, which continued unabated to his death, commenced in this house, to which the great actor resorted to give lessons in declamation to “*la citoyenne Petit*,” afterwards Mme. Talma.—*Rue de la Michodière*, No. 19. Being without employment in very narrow circumstances, and unwilling to go to La Vendée as a general of infantry, Bonaparte occupied a small lodging in the upper story of this house.—*Hôtel Mirabeau*, *rue du Dauphin*, 1795. Bonaparte disgraced occupied himself in visiting the dif-

ing-establishment in Paris, where invalids may have the competent medical attendance of Dr. A. de Bonnard.

Returning to the Chaussée d'Antin, the stranger may proceed to the rue de Clichy, where he will find, at No. 30, the Collège Municipal Chaptal (see p. 116), and higher up, at No. 70, the Prison for Debtors, a plain building. (See p. 95.)

Outside the barrier, is the airy and agreeable town of *Batignolles*. Turning to the left, along the exterior Boulevard, the visitor will see, near the corner of the rue des Batignolles, a Chapel for the Calvinist persuasion. The above-mentioned street leads to the rue des Dames, by following which, the visitor will find, in the rue de l'Hôtel-de-Ville, the new Town-house. It is a handsome building, flanked by two plain but neat communal schools for boys and girls, which enclose a spacious court. The building itself is of elegant proportions; it has a square tower rising from the central body. The architect is M. Lèqueux.

Retracing his steps to the Barrière de Clichy, and continuing along the outer Boulevard, the stranger will find to his left the

CIMÉTIÈRE DE MONTMARTRE.—This spot having formerly been a gypsum quarry, the consequent irregularity of the ground gives it a broken and picturesque appearance. It was the first cemetery established after the suppression of burial-places in the city, and was originally named *Champ du Repos*. The visitor will see on entering a lofty stone cross, behind which rises an eminence crowned with tasteful monuments of the families of Voyer d'Argenson, de Ségur, Séveste, &c. De-

ferent members of the National Convention, to solicit employment. In this hotel he slept on the eve of the 13th Vendémiaire, of that memorable day on which, having obtained the command of the troops through the favour of Barras, he defeated "the sections," and opened his way to the appointment of "General in Chief of the Army of Italy."—*Hôtel de la Colonnade, rue Neuve des Capucines*. Here Bonaparte installed himself on the 13th Vendémiaire, and remained during the disarmament of "the sections," and here, on the 9th March, 1796, was celebrated his marriage with Josephine, widow of General Beauharnais, who had perished on the scaffold.—*Rue Chantereine, No. 52*, whither Bonaparte removed on his marriage with Josephine. From this hotel he took his departure 21st March, 1796, to assume the command of the army of Italy, and on the 5th December, 1797, returned to it, his arrival at Paris being preceded by 170 standards, 550 pieces of canon, and 60,000,000 fr. remitted to the State; in honour of which the municipality voted that the street should henceforth bear the name of the "rue de la Victoire." Here Bonaparte received his appointment to the command of the expedition to Egypt; and from this hotel emanated those intrigues which led to the 18th Brumaire and his dictatorship.

scending this eminence on the opposite side, he will perceive the entrance of the Jewish cemetery, separated from the rest by a wall. It contains some handsome monuments. The avenue bordering on the Jewish enclosure leads to a beautiful chapel in the Byzantine style, erected to the memory of Countess Potocka. Further on, is a vaulted passage opening into the new ground lately annexed to this cemetery, thus giving it a total area of 94 acres. The most prominent object of the old cemetery is a stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is the tomb of Prince Ernest of Saxe-Cobourg, who died at Paris in 1832. Among the monuments most admired for an elegant simplicity are those of the two celebrated performers, Nourrit, long the chief ornament of the Grand Opera, and Mlle. Jenny Colon, a sprightly actress, and not without merit as a singer. The *fosses communes*, or common graves, are near the exterior boundary, and in the new enclosure mentioned above. The English visitor's attention will often be attracted by monumental inscriptions to the memory of his countrymen.

On returning from this spot through the Barrière Blanche, the stranger will find at No. 30, rue Fontaine St. Georges, a small gothic house remarkable for the elaborate sculpture of its façade, due to the chisel of M. Lechesne. Many of the houses in this part of the town are built in the style of villas, and surrounded by gardens, forming a delightful quarter of the capital.

The rue Percier leads to the rue Blanche, where, at the corner of the rue de Calais, will be seen a small chapel, lately opened, in which a fine statue of the Saviour, by Meusnier, is worthy of inspection. Adjoining is the Place Vintimille, where some admirers of Napoleon have railed in a round space, to which they have given the name of *Square St. Hélène*. It is laid out as a garden, and in the centre is a full-length marble statue of Napoleon, represented as Prometheus, by Meusnier. (1)

At No. 24, rue Blanche, is the *Gymnase Musical Militaire*, or military music-school. Further on, at the corner of the rue Pigale, is the *Poste aux Chevaux*, with stables for 400 horses, a farriery, &c. Strangers are readily admitted.

The rues de la Tour des Dames and St. Lazare lead to

NOTRE DAME DE LORETTE.—This beautiful church was commenced in 1823, after the designs of M. Le Bas. Its external dimensions are 204 feet by 96. A square campanile crowns the roof of the choir. The portico is composed of four

(1) The following words of Napoleon have given rise to this conception: "Nouveau Prométhée, le léopard de l'Angleterre me ronge le foie sur mon rocher. J'ai voulu dérober le feu du Ciel pour en doter la France; j'en suis cruellement puni."



Corinthian columns, supporting a pediment, in which are sculptured in alto-rilievo the Virgin and infant Saviour adored by angels. On the frieze is the inscription :—*BEATÆ MARIE VIRGINI LAURETANÆ*. Over the pediment are the figures of Faith, Hope, and Charity. The principal entrance under the portico is flanked by smaller ones at the extremities of the façade. The internal decorations much resemble those of some of the Roman churches. Two rows of eight Ionic columns, to the right and left, separate the nave from the aisles; the choir terminates in a hemicycle. Two more rows of columns separate the lateral chapels from the aisles; the ceilings are divided into compartments, richly sculptured and ornamented with rosettes, all highly coloured or profusely gilt. At the entrance of each aisle is a semicircular chapel surmounted by a cupola; that on the right being the baptistery, that on the left hand the chapel of the dead. In the former, several frescos represent the fall and the regeneration of man; in the cupola are painted Intelligence, Innocence, Wisdom, and the Guardian Angel, with the attributes of Baptism. In the latter we see the Resurrection of Christ, the Sepulchre, and Scenes of Death at different stages, all painted by Blondel. At the other extremities are two others, still unfinished, viz., the chapel of the Virgin, for marriages, and that of the Holy Communion; meantime these services are performed in small side chapels, also decorated with paintings, by the first artists of the day. The remaining chapels, three in each aisle, are separated by partitions, with door-ways to communicate. Their walls are covered with paintings, which, from the obscurity which unfortunately reigns throughout the aisles of this church, it is almost impossible to distinguish. They represent passages from the lives of the saints to whom they are dedicated, and are due to the pencils of Hesse, Coutan, Alfred Johannot, Langlois, Caminade, Decaisnes, Dejuinnes, Déveria, Schnetz, Etex, Champmartin, Couder, Goyet, Mesdames Varcolier and Deherain. Over the columns and entablature of the nave, the spaces between the windows are occupied by eight beautiful frescos illustrative of the life of the Virgin, by Dubois, Langlois, Vinchon, Monvoisin, Dejuinnes, Grange, Hesse, and Coutan. The choir is fitted up with stalls; a gilt balustrade separates it from the rest of the nave, and its walls are incrustated with rich marbles. The high altar is supported by columns of the Corinthian order, with gilt bronze bases and capitals. Over the stalls are painted the Presentation in the Temple, by Heim, and Jesus in the Temple, by Drolling. The dome of the choir is adorned with figures of the four Evangelists, by Delorme; on the concave ceiling behind the high altar is the Crowning of the Virgin, by

Picot, on a ground of gold. The organ, a very fine one, but not harmonising with the gorgeous decorations of the church, is placed over the principal doorway. The quarries of Châteaunaud furnished the stone even for the polished pillars of the nave. The cost of the church was about 1,800,000 fr. Service is performed here with much pomp, and the singing, chiefly executed by children of the parochial schools, instructed on the new harmonic system, is remarkably good.

The rue Notre Dame de Lorette will usher the stranger into a new quarter of Paris, called by some *La Nouvelle Athènes*, remarkable for the elegance of its houses. The Place St. Georges, with its graceful central fountain, richly sculptured edifices, and cheerful gardens, will particularly attract his attention. No. 27 is the residence of M. Thiers. The quarter of Notre Dame de Lorette is the favourite abode of artists, actresses, and femmes galantes. Rues Breda and Laval lead to the

ABATTOIR DE MONTMARTRE.—This slaughter-house, begun in 1811, and situated between the rue Rochechouart, the avenue Trudaine, the rue des Martyrs, and the wall of Paris, is 389 yards long by 140 broad. The architect was M. Poitevin.

Descending the rue Rochechouart, (1) the visitor will find, at the corner of the rue Pétrelle, a new and spacious building, called the *Cité Ouvrière* of the second arrondissement. The necessity of providing clean and airy dwellings for the working-classes had long been felt in Paris, particularly at the time of the cholera, when it was proved by experience, that the filthy dens they inhabited, in some of the closest parts of old Paris, contributed in a great measure to spread the pestilence. A company was formed in 1849 for the purpose of erecting large and commodious buildings for workmen. Shares were taken by many capitalists, building-ground was bought in various parts of the city, and the first stone of the *Cité Ouvrière* of the rue Rochechouart was laid with great solemnity, in the presence of the Archbishop of Paris and the Chief Secretary of the President of the Republic. The work, though it progressed but slowly, owing to the want of sufficient capital, is now finished, the Comptoir National having advanced funds.

At No. 6, rue Montholon, is a Protestant Lutheran church,

(1) At the barrière of this name a murderous combat took place on June 25, 1818. The insurgents had erected three formidable barricades, forming a square with the wall of the octroi, which they had pierced with loop-holes, to enable them to take the assailants in flank with their fire. The National Guards of Rouen, who had come to the succour of Paris, claimed the honour of attacking this stronghold, and took it after an obstinate struggle.

one of the oldest edifices in Paris, formerly devoted to the Catholic service, under the title of *St. Vincent de Paule*.

Returning from hence through the *rue Cadet* to the *rue du Faubourg Montmartre*, the stranger will find himself at the entrance of the elegant *Passage Verdeau*, which leads to another, the *Passage Jouffroy*, both erected in 1847, on part of the garden of an hotel which belonged to the rich banker Aguado. Opposite, on the southern side of the boulevard Montmartre, is the pretty little *Théâtre des Variétés*. (See p. 492.)

In the *rue Drouot*, No. 6, is the Mairie of the 2d arrondissement, lately established in the hotel Aguado, just mentioned, purchased by the City for that purpose, at a cost of 700,000 fr. Nearly opposite, an elegant and very spacious building has just been erected, containing auction-rooms, and new houses are rapidly filling the empty spaces around.

At No. 5, *rue Chauchat*, is the

EGLISE ÉVANGÉLIQUE DE LA RÉDEMPTION, a Lutheran church; it has a Doric portal, under a massive arch of masonry. The interior consists of a nave without aisles, terminating in a hemicycle, and fitted up with pews and galleries.

In the adjoining *rue Lepelletier* is the *Académie Nationale de Musique*, or French Opera, which is also accessible from the Boulevards through two passages called *Passages de l'Opéra*. (See p. 486.) In the *rue Laffitte*, (1) at Nos. 19 and 27, are the two splendid hotels of Messrs. Rothschild, which for taste and magnificence of internal fitting up surpass, with one or two exceptions, every other in Paris. At the corner of this street and the *Boulevard des Italiens* (formerly known by the name of *Boulevard de Gand*) (2) is the *Maison Dorée*, which,

(1) This street has often changed its name during the last sixty years. It was first called *rue d'Artois*, in honour of the Comte d'Artois, whose two brothers had also their streets, the *rue du Dauphin*, and the *rue de Provence*. The municipality of Paris changed its title to the *rue Cerutti*, in memory of the celebrated Abbé of that name, editor of a revolutionary paper called the "*Feuille Villageoise*," and friend of Mirabeau and Talleyrand. His house was the first in the street, where the *Maison Dorée* now stands. The *rue Cerutti* extended no further than the *rue de Provence*, and was terminated by a splendid hotel and grounds successively occupied by M. Thelusson, the rich banker, and Murat. This was purchased by a tailor named Berchut and demolished; on its site was built the continuation of the street and the church *Notre Dame de Lorette*. In 1815 it became once more the *rue d'Artois*, but received its present name in 1830, the hotel of M. Laffitte, at the corner of the *rue de Provence*, having been the centre of operations on that occasion.

(2) Thus named, because frequented by the legitimists, during Louis XVIII.'s stay at Gand, at the time of the Hundred Days.

from its architectural decorations, is very much admired. A well-known restaurant occupies the ground-floor and entresol. There are other restaurants of note on this Boulevard; as also Torton's coffee-house, and the *Café de Paris*. The rue Marivaux gives access to the *Opéra Comique*. (See p. 488.)

The stranger is recommended to examine the fronts of the houses at the top of the rue Richelieu, on part of the site of the Hôtel Frascati, a celebrated gaming-house, and then to pass, by the rue St. Marc, into the rue Neuve Vivienne. The shops of this quarter display great elegance and taste. Parallel to the rue Vivienne is the *Passage des Panoramas*, the most frequented in the winter evenings of all the galleries of Paris.

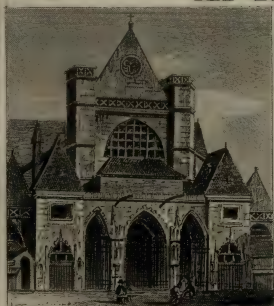
Descending the rue Vivienne, we arrive at the *Place de la Bourse*, on the west side of which is the *Théâtre du Vaudeville*. (See p. 492.) Opposite stands

THE EXCHANGE, OR LA BOURSE.—The capital of France, though rich in other public buildings, was until within thirty years without an "Exchange." Meetings of merchants for purposes of commercial intercourse were held regularly for the first time in 1724, at the Hôtel Mazarin, rue Neuve des Petits Champs, the residence of Law, the financier. During the revolution of 1789 they were removed to the Church des Petits Pères, then to the Palais Royal, and next to a temporary building in the rue Feydeau. M. Brongniart was afterwards charged to furnish the plans of a building specially devoted to commercial purposes on the site of the convent des Filles St. Thomas, and the first stone of the Bourse was laid on March 24, 1808. The works proceeded with activity till 1814, when they were suspended; they were subsequently resumed, and this beautiful structure was completed in 1826. Brongniart dying in 1813, the works proceeded under the direction of Labarre. The form of the Exchange is a parallelogram, of 212 feet by 126. It is surrounded by a range of 66 Corinthian columns, supporting an entablature and a masked attic, and forming a covered gallery, which is approached by a flight of steps extending the whole length of the western front. To the intercolumniations of the façade correspond two ranges of windows, separated by a Doric entablature and surmounted by a decorated frieze. Over the entrance is inscribed:—BOURSE ET TRIBUNAL DE COMMERCE. The roof of this edifice is entirely formed of iron and copper. At the corners of the edifice are four statues, placed there in 1852, and representing, facing the Vaudeville, Commerce, by Dumont, and Consular Justice, by Duret; and facing the rue Notre Dame des Victoires, Industry, by Pradier, and Agriculture, by Seurre. The *Salle de la Bourse* in the centre of the building, on the ground floor, where stock-

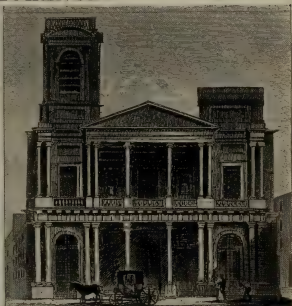




THE EXCHANGE.



ST GERMAIN L'AUXERROIS.



ST EUSTACHE.



FOUNTAIN OF THE CHATELET.



FOUNTAIN DES INNOCENS.

*la Bourse*. By way of compensation for this exclusion, many ladies indulge their propensity for money speculations by loitering outside the railing and under the trees adjoining the Bourse. The total cost of this beautiful edifice was 8,149,000 fr. There is also a public library here, called *Bibliothèque du Commerce*, open daily, holidays excepted, from 12 to 4.

North of the Exchange, at No. 2, Place de la Bourse, the Tribunal of Commerce will shortly be established, the rooms now allotted to it in the Exchange being insufficient for the purpose.

The Place de la Bourse leads to the rue Vivienne, where, at No. 18, will be found the Library and News Room of Messrs. Galignani and Co. At this European establishment is published the daily English journal, *Galignani's Messenger*, so well known throughout the Continent. Nearly opposite is the rue Colbert, leading to the rue and

PLACE RICHELIEU.—On this open space the French Opera-house formerly stood; but after the assassination of the Duke de Berri at the entrance of that theatre, in 1820, it was determined that the building should be removed, and a subscription was raised, to which the municipality contributed, for erecting an expiatory monument on the site. To this Louis XVIII. withholding his sanction, it was commenced under Charles X. This chapel, intended to be very magnificent, and to contain a monument and statue of the duke, was never finished, the revolution of 1830 having put a stop to the works, and in 1835 the construction as far as it had gone was removed. The site was then laid out and planted by order of the municipality; in the centre was erected a splendid fountain, at a cost of about 100,000 fr. It consists of an ample octagonal basin of stone, out of which rises a stone pedestal, with 4 bronze genii riding on spouting dolphins, supporting a patera of bronze edged with human heads pierced for the water, and the signs of the zodiac. In the centre of this stand four bronze caryatides, representing the Seine, the Loire, the Saone, and the Garonne, supporting another tazza with leopards' heads around the edge, surmounted by an amphora adorned with four human heads, out of which the water flows, and falls over the figures into the basins beneath. It was designed by M. Visconti, the justly celebrated architect, and is worthy his acknowledged reputation.

The long inelegant-looking edifice in front of this Place, on the eastern side of the street, No. 58, is the

BIBLIOTHÈQUE NATIONALE.—From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and

a few Greek and Latin authors. St. Louis caused copies to be made of all these manuscripts, and had them arranged in a room attached to the Sainte Chapelle. This collection the king bequeathed to several monasteries. From St. Louis to king John, we have no historical notice of any royal library; and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be translated; with these, and some that were presented to him, he formed a library, consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals and other religious works, legends of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. To afford literary persons an opportunity at all times of consulting this library, a silver lamp was kept constantly burning. This collection was partly dispersed under Charles VI. The remainder disappeared under the regency of the Duke of Bedford, who purchased it for 1200 livres, and sent the greater part to England. Louis XI. collected the books scattered through the various royal palaces, to which he added several other collections; and, printing having been recently invented, he purchased copies of all the books that were published. The princes John and Charles d'Angoulême, upon their return from England, after twenty-five years' captivity, founded two libraries, the one at Blois, the other at Angoulême, consisting of books collected during their residence in England, including most of these carried off by the Duke of Bedford. Charles VIII., in 1495, added to these collections the books he had brought from Naples after his conquest of that kingdom. In 1496, Louis XII. caused the library of the Louvre to be transported to Blois, and also added to the collection the libraries of the Sforza and Visconti from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1544, Francis I. had the whole removed to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1890 volumes, amongst which were 900 printed volumes, and 38 or 39 Greek MSS., brought from Naples and deposited at Blois by Lascaries. This monarch added greatly to the royal library, and first began the formation of its celebrated cabinet of medals. Henry II. decreed that a bound copy on vellum of every book printed should be deposited in the royal library. In 1527, by the confiscation of the effects of the Connétable de Bourbon, the library was augmented; but it suffered considerably from the Ligueurs, who carried off some of the most valuable manuscripts. Catherine de Médicis bequeathed to the royal library a collection of medals and manu-

scripts which she had brought from Florence. In 1594, Henry IV. ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collège de Clermont (now Lycée Louis le Grand), which was left unoccupied by the Jesuits, recently expelled from France. That order being recalled in 1604, their college was restored, and the king's library transferred to the convent of the Cordeliers. Under Louis XIII. the royal library was enriched by many valuable collections, and removed to a spacious house in the rue de la Harpe; it then consisted of 16,746 volumes of manuscript and printed books. Louis XIV. augmented the treasures of the royal library beyond any thing previously known; and made it accessible to the public. The house in the rue de la Harpe being found much too small, Louis XIV. formed the design of transferring the library to the Louvre; but, in 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily augmenting by presents, purchases, &c., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Louvois had determined to establish the royal library in the Place Vendôme, but his death defeated the project. Under the regency of the Duke of Orleans, the library continuing to increase, and the houses in the rue Vivienne being found inadequate, it was removed to the immense hotel formerly occupied by Cardinal Mazarin, embracing the entire space between the rue Vivienne, rue Richelieu, rue Neuve des Petits Champs, and rue Colbert. (1) Under Louis XV. the collection was greatly augmented, the number of printed volumes at his death being more than 100,000. Upon the suppression of the monasteries at the revolution of 1789, all the manuscripts and printed volumes belonging to

(1) Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the Duke de la Meilleraie, constituted him his sole heir on condition that he would bear his arms and name. On the death of the cardinal the palace was divided; that part towards the rue Richelieu came into the possession of his nephew, the Marquis de Mancini, and was called *Hôtel de Nevers*. The other part, facing the rue Neuve des Petits Champs, fell to the share of the Duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent, and given to the India Company. The exchange was afterwards established there, and subsequently the treasury. On the failure of Law's financial system, in 1721, the *Hôtel de Nevers*, in which his bank had been established, being left unoccupied, the regent determined to transfer the library to it, where it has remained ever since, the buildings of the *Hôtel de Mazarin* having been annexed to it, upon the removal of the treasury in 1829 to the rue de Rivoli.



them were deposited in the library, which took the title of *Bibliothèque Nationale*. During the consulate and empire it was enriched by treasures from the Vatican and other famous libraries of Europe. The occupation of Paris by the allied armies, in 1815, caused the greater part of these to be restored, and the library, then called *Bibliothèque Impériale*, resumed its title of *Bibliothèque du Roi*, which it has again changed since 1848 for its present appellation of *Bibliothèque Nationale*. An annual grant is made by the government for the purchase of books, manuscripts, engravings, maps, and antiquities. The building itself is destitute of all external ornament. Its length is 540 feet, its breadth 130. The interior is occupied by a court, 300 feet in length by 90 in breadth, surrounded with buildings presenting two styles of architecture, one that of the ancient Hotel de Nevers, the other of more modern date. At the extremity is a small garden, with a statue of Charles V. and a fountain. The Bibliothèque Nationale is divided into five distinct sections : 1. The library of printed works ; 2. The manuscripts, genealogies, &c. ; 3. Medals, antique gems, &c. ; 4. Engravings ; 5. The zodiac and antique marbles. The visitor, in ascending the grand staircase, will observe a semicircular fragment of ancient mosaic, representing Thetis and a Triton, with the still legible inscription in ancient Greek characters : *ΘΕΤΙΣ ΤΡΙΤΩΝ* ; also a piece of tapestry of great interest, having formed part of the furniture of the château of the Chevalier Bayard, and being a very curious representation of the costume of that age. On the first floor commences the public suite of the library. In the first room is the model in plaster bronzed of the admirable statue of Voltaire, by Houdon, in the Vestibule of the Théâtre Français. The second contains a model of the Egyptian Pyramids, with the surrounding country. In the third are specimens of ancient ornamental bookbinding, among which may be remarked a rich Jesuit missal embossed in silver. Here are also specimens of printing, from its invention to the present day ; of these, the most curious are, an Apocalypse, printed from solid blocks of wood, with coloured cuts ; a folio Bible, printed by Gutenberg, an English translation of the *Ars Moriendi*, printed by Caxton in 1490, and a Psalter, printed at Mentz by Fust and Schœffer, bearing the date 1457, being the first book printed with a date. Passing to the transverse gallery, will be seen two models in porcelain, brought from Canton, and presented to Louis XIV., of the celebrated Porcelain Towers of China ; also a piece of sculpture in bronze, executed in 1721, by Tison du Tillet, called the "French Parnassus," its summits and slopes covered with figures in classic attire, representing that host of men of genius

who have conferred an undying fame on the literature of this country, each occupying an elevation proportionate to his merit. There are also busts of Jean Paul and Jerome Bignon, and of Van Praet, and an Egyptian bust of porphyry. Next is the public reading-gallery, which is generally crowded by the studious of all classes, among whom will be seen several ladies. Tables occupy the centre. The visitors are obliged to provide themselves with pens and paper. No conversation is permitted. To procure books the title must be given in writing to one of the librarians. Literary persons well recommended are allowed to have books out of the library. The gallery is heated in winter by stoves in isolated cellars. In an adjoining room, called *Salle des Globes*, are two immense globes, executed at Venice, by Pietro Coronelli, by order of the Cardinal d'Estrées, who in 1683 presented them to Louis XIV., to whom they were dedicated. They are of copper, and are nearly 12 feet in diameter, but are more remarkable for their size than for their accuracy. (1) This section of the library occupies the ground and first floors and several galleries above; the number of volumes it contains is not accurately ascertained, but it is calculated at more than 1,400,000, including duplicates and pamphlets. The works are arranged according to the system explained by Debure in the "*Bibliothèque Instructive*," and are kept in wired book-cases. On the ground floor are modern folio editions, on vellum, &c., or copies remarkable for the richness of their binding. Returning through the gallery "*du Parnasse Français*," the visitor will enter, by a door on its extreme right, the

*Cabinet of Medals and Antiques*, which forms a distinguished part of this noble establishment.—The total number of medals and coins is computed at 150,000. Among them are many exceedingly rare, and some unique; the series of Roman coins is very remarkable. At the revolution of 1789, all the antiques in the treasuries of the Sainte Chapelle and the Abbey of St. Denis were added to this cabinet; it also includes the superb collection of the Comte de Caylus. In a large glass case to the left on entering the visitor will observe two large carved silver discs; the lesser one, found in the Rhone near Avignon, is improperly called the shield of Scipio; the larger, found in the Dauphiné, is called the shield of Hannibal. Some curious

(1) It was intended to transport these globes to Versailles, but the operation is attended with so much difficulty, owing to the impossibility of getting them out of the hall in which they now are, and which was built over them, that the idea has been abandoned. It was proposed to cut them into four parts to get them out by the door, and then to join the pieces again at Versailles.

diptychs carved in ivory, Indian chess-men, and a Babylonian relic, being a large oval black marble carved with characters hitherto unexplained, but of the same cuneiform kind as those that have lately attracted so much attention in consequence of the discoveries of M. Botta in Syria, will attract attention. Eight glass cases with cameos, seals, intaglios, and similar minute objects, stand in the windows: Nos. 60, 201, 210, 215, 447, 463, 468, in those to the left, may deserve particular inspection; in those to the right are curious abraxas, talismans, and oriental inscriptions. Three more glass cases occupy the middle of the room; that nearest to the entrance contains modern cameos of beautiful execution; the furthestmost contains ancient ones; that in the middle, the richest of all, contains, at the extremity nearest the entrance, various curious objects found in the tomb of Childeric, and some triptychs delicately carved in wood; at the furthest extremity is a large cameo representing the apotheosis of Augustus. In the other divisions of this case, the vase of the Ptolemies, marked I. 4, the statue of Mercury, I., also Nos. A. 1, VI., I. 5, and XXIV., deserve attention. The visitor will remark a curious and ancient chair of bronze, made to fold up, placed beside the first glass case. Eight suits of complete armour, the sword of the Order of Malta, and the full-length portraits of Louis XIV., and XVIII. are the more prominent decorations of the room; which received in 1845 a most valuable addition in twenty antique vases sent to Louis Philippe by Prince Torlonia, Duke of Ceri, and which were found in 1835, in the Necropolis of ancient Agylla, afterwards called Caere, in Etruria. These are unfortunately not public, from want of space. (1) Two small rooms opposite the entrance contain some ancient busts, cameos, Chinese furniture, and a few books on archæology. Returning to the head of the grand staircase is seen, in the centre of a small square cabinet, the porphyry *baignoire* of Clovis, in which tradition represents him to have been baptised. The English visitor will be amused by a Bulletin published at Canton during the late war, for the edification of the Chinese, containing a most circumstantial and *faithful* account of the total destruction of the English fleet by the Celestial junks, with a

(1) It is worthy of observation that, during the pillage of the revolutions, this Library, notwithstanding its valuable collection of gems, medals, coins, &c., was always respected; but the thieves of Paris were less scrupulous, and some years since the numismatic department was entered by night and plundered of a vast quantity of valuable coins and medals. A portion was afterwards recovered, but the loss was serious and in many cases irreparable.

narrative of the capture and public execution of Commodore Bremer ; it is ornamented with a rude coloured engraving of an English frigate and steamer. From this cabinet a door on the left communicates with the

*Collection of Manuscripts*, arranged in galleries on the first and second floors ; those of the first floor alone are open to the public.—They consist of about 125,000 volumes, in Greek, French, Latin, Oriental, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. In the first room a bookcase to the right on entering contains some very costly ancient bindings, most of them embossed in silver and enriched with precious stones. In the third room a door to the right gives access to the reading-room of the manuscript department, open daily to students. Last of all, the visitor enters a superb gallery, which existed in the time of Cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, in compartments. In this gallery are preserved very valuable and curious manuscripts. Among them is a Statement of Receipts and Expenses under Philippe le Bel, in the 14th century, on waxen tablets ; the manuscripts of Galileo ; letters from Henry IV. to Gabrielle d'Estrées ; the prayer-books of St. Louis and Anne of Brittany, and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures ; all beautifully written on vellum, and richly illuminated ; the manuscript of Telemachus, in Fenelon's own hand ; autograph memoirs of Louis XIV. ; a manuscript of Josephus ; a volume of 300 pages containing the names of all the victims of Robespierre, &c. The most ancient manuscripts now existing in this collection are some missals of the fifth and sixth centuries. Among the foreign manuscripts are some Goptic, Persian, Indian, Arabic, Ethiopian, Chinese, Japanese, Armenian, Siamese, &c., remarkable for their beauty. A collection of autograph letters, of Henry IV., Louis XIV., Turenne, Mme. de Maintenon, Voltaire, Mme. de Sévigné, Racine, Molière, Corneille, Boileau, Bossuet, Mme. de La Vallière, Franklin, Rousseau, are arranged under glass frames for the inspection of visitors. At the extremity of the gallery is a very interesting historic record of the year 781, in Chinese and Syriac, found at Canton in 1628, giving an account of the arrival of Syrian missionaries in China, and of the propagation of christianity in that country in the seventh and eighth centuries. Returning to the end of this gallery, a narrow flight of stairs conducts to a numerous suite of rooms on the entresol, containing the



*Collection of Engravings.*—About 1576, under the reign of Henry III., Claude Mangis, Abbot of St. Ambrose and almoner to the Queen, first conceived the idea of forming a cabinet of engravings. His connection with Marie de Médicis putting him frequently in communication with the Florentines, he enriched his collection with the works of the best Italian engravers. Jean Delorme, physician to the Queen, having inherited the collection of the abbot, added it to another collection formed by the Ablé de Merolles, both of which, being purchased by Colbert in 1667, were placed in the rue Richelieu. The abbé's collection comprised 440 volumes, containing about 125,000 prints, and to this were afterwards added other acquisitions—that of Gaignières, in 1711; of Beringhen, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. The number of plates at present composing the cabinet, and filling 6 rooms, amounts to 1,300,000, contained in upwards of 9,600 volumes or portfolios. In the first rooms are exhibited the principal productions of the engravers from the 15th century down to the present time. The 15th century is represented by the works of 16 engravers; among which may be remarked an anonymous piece, of the date 1400, as well as the productions of Maso Finiguerra, Martin Schœngauer, and Israel Van Mechen. The engravers of the 16th century whose works are exhibited here are 14 in number, comprising Albert Durer, Marc-Antony Raimondi of Bologna, &c.; besides a piece curious as being the production of Jean Duvet, the first French engraver, born in 1485. Fifty-one engravers, among whom are some of the celebrated painters of Germany and Italy, as well as some French engravers of merit, form the historical series for the 17th century, and their works include some magnificent plates of the age of Louis XIV. The series for the 18th and 19th centuries are too numerous and too well known to need description. Persons desirous of examining the volumes should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Carracci, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Rembrandt, Rubens, and Van Dyck;—in those of France, Poussin, Le Brun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Raimondi, Hollar, Crispin de Pas, Goltzius, Bloemart, and Romain de Hogue; among the French, those of Callot, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinek, Audran, Le Bas, Wille, Moreau, and Duplessis Bertaux. In natural history there are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of paradise of Levaillant, the flowers

of Prevost, the liliacæ and roses of Redouté. The portraits, to the number of 90,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The history of France fills 85 portfolios up to 1789, and 50 more have been added since that time, and when completely classified will form a collection of 150 volumes. The topographical collection is very curious and complete, containing about 300,000 maps, charts, views, &c.; the topography of Paris alone occupies 56 large folio volumes. More than 500 folios are filled with the plans, general views, and details of every place of note. Another apartment is solely dedicated to civil, military, and marine maps and plans. In the rooms are tables and seats for students and amateurs. On application to one of the superintendents any volume or portfolio is readily supplied.—Descending to the court, opposite to the gateway, and close to the trellis, is the entrance to the

*Gallery of Ancient Sculpture*, called *Salle du Zodiaque*.—The most remarkable object it contains is the Egyptian Zodiac of Dendarah, supposed to have formed the centre of the ceiling of a temple. The Bactrian inscriptions, discovered near the Indus, and an ancient dial, found at Delos, will also fix the visitor's attention, as well as various mummies, idols, antique statues, &c. At certain periods of the year, public lectures are delivered here.

In the court-yard to the right of the entrance the visitor will find a room newly fitted up, in the exact proportions of the Egyptian original, with the hieroglyphic inscriptions and graven figures representing the ancestry of Thoutmes III., found in his sepulchre at Karnac. The figures are sixty in number; the chamber has been named *Salle des Ancêtres*.

Visitors are admitted only on Tuesdays and Fridays, from 10 to 3; students every day except Sundays and holidays. There is a vacation from the 1st of September to October 1st, as also for a week before and after Easter.

In the same street, corner of the rue Fontaine Molière, stands a fine monument erected by public subscription to the memory of the immortal Molière, the greatest comic writer that France ever produced. It consists of a niche with two detached Corinthian columns on each side, surmounted by a semicircular pediment, ornamented with sculpture and dramatic attributes. A statue of Molière, in bronze, is placed in the niche on a semicircular pedestal, in a sitting posture, and in the attitude of meditation. On each side of the statue, and in front of the columns, are allegorical figures with extended wings, repre-

senting, one the humorous, and the other the serious, character of his plays, and in the act of raising up their eyes towards him. They each bear a scroll, on which are inscribed in chronological order all the pieces written by Molière. The basement is richly sculptured, and at its foot is a semi-octagonal basin to receive the water, which issues from three lion's heads. The inscriptions are: *A Molière. Né à Paris, le 15 Janvier, 1622, et mort à Paris le 17 Février, 1673*, with the year 1844 over the niche. The monument is 50 feet high, by 20 feet wide, and is in the style of architecture of the time of Louis XIV. The total expense of it was 168,000 fr. Its inauguration took place on the 15th January 1844. The Prefect of the Seine deposited a box containing a medal struck for the occasion, an account of the erection of the monument, the works of Molière, and a history of his life. Four orations were delivered. by the Prefect, in the name of the City of Paris; by the Director of the Académie Française; by one of the company of the Comédie Française; and by the President of the Subscription Committee. Deputations from the société of Dramatic Artists, Men of Letters, and Students from the Schools, were also present.

Nearly opposite, No. 34, stands the house in which Molière died, on the second floor of which will be perceived a marble slab, bearing the inscription: *Molière est mort dans cette maison, le 17 février 1673, à l'âge de 51 ans.*

The short narrow street which runs from the rue Richelieu, immediately opposite the Théâtre Français, to the rue St. Honoré, in an oblique direction, was in ancient days the site of an interesting historical event. During the career of Joan of Arc, the outer walls of Paris extended to the ground now occupied by this street, still called *Rue du Rempart*, and where stood the ancient gate of St. Honoré. After she had compelled the English to raise the siege of Orleans, Joan led the army to besiege Paris, still in the hands of the English. This spot was chosen as the most favourable for an assault; the Maid of Orleans, coming to the edge of the ditch to sound its depth with her lance, was severely wounded, from a cross-bow; she, however, would not retire, but continued till night to direct the placing of the faggots by which it was to be crossed.

The visitor will now proceed, along the rue St. Honoré, to St. Roch, 296, rue St. Honoré, parish church of 2d arrondissement.—The first stone of this church was laid by Louis XIV. and the Queen-dowager, Anne of Austria, in 1653; but the works proceeded slowly till 1720, when the financier Law gave 100,000 livres towards the completion of the edifice, which however was not finished till 1740. The original designs for the body of the church were by Lemercier, those

for the portal by De Coste. The approach is by a flight of steps, extending the whole breadth of the church, and famous as the theatre of many events during the several French revolutions. The mob crowded them to see Marie Antoinette led to execution; Bonaparte cleared them of that same mob with cannon during the Directory; in 1830 a stand was made there against the gendarmerie of Charles X.; and in 1848, the descendants of the votaries of the Goddess of Reason devoutly ascended those steps to deposit in the church a crucifix found in the palace of the Tuileries. The portal is adorned with two ranges of columns of the Doric and Corinthian orders, surmounted by a pediment and cross; it is 84 feet in breadth, and 91 feet in height to the summit of the cross. The body of the church is cruciform; its total length is 405 feet, that of the choir 69, and its breadth 42; aisles with chapels run along each side. The interior is adorned with pilasters of the Doric order; the piers of the arches are cased with marble at the base. On one of the walls that support the organ gallery is a marble monumental inscription erected by the Duke of Orleans, in 1821, to the memory of Pierre Corneille, who is buried here; on the other is a similar tablet, recording the names of benefactors to the church, and of distinguished persons buried there, whose tombs were destroyed at the revolution of 1789. Beginning from the left on entering, we see above the lateral porch Isaiah, painted by Legendre. In the *Chapelle des Fonts* is a marble group of the Baptism of Christ, by Lemoine; and St. John preaching in the wilderness, by Champmartin. In the 3d Chapel, that of St. Nicholas, is a fine picture of the Assumption; and in that of the Entombment a painting of that subject by Pérignon. In the 5th, is a painting of St. Sebastian, by Remy, and a curious picture presented by the Knights of St. Louis; likewise a marble monument to the Abbé de l'Épée, erected at the expense of deaf and dumb persons educated at his institution. A plain sarcophagus supports his bust; the figures of two children are represented in the act of raising their eyes towards him with an expression of gratitude. The inscription is:—*Viro admodum mirabili, sacerdoti de l'Épée, qui fecit exemplo Salvatoris mutos loqui, cives Galliae hoc monumentum dedicarunt an. 1840. Natus an. 1712, mortuus an. 1789.*—Near it is a black marble tablet, with the inscription:—*A l'Abbé de l'Épée, les sourds-muets suédois reconnaissants. 1845.*—Opposite is the pulpit, with statues of the Evangelists carved in oak; an angel supports the canopy. Next is the transept, with three statues, and a painting by Vien, representing St. Denis preaching. In the choir is an organ, which, on days of ceremony, alternates



with a larger one and of finer tone erected over the principal entrance. Following the aisle beyond the transept, we find the chapel of St. Vincent de Paule; in the window is a small specimen of old stained glass, representing the Saviour reading to the Virgin and Joseph. Here begins the series of the stations of the *Via Crucis*, consisting of bas-reliefs in plaster, continued along the church. In the Chapel of St. Joseph is a painting by Hauser, St. Joseph blessed by Christ, and a Holy Family by Jorié Duval, besides a window in stained glass, representing the Virgin between two angels, under a Gothic canopy, of beautiful execution. Behind the choir is a shrine of cedar of Lebanon, richly ornamented with gilt bronze mouldings. It rests upon a basement of costly variegated marble, and contains the relics belonging to the church. Opposite is the Lady Chapel, of an elliptical form, ornamented with Corinthian pilasters, and surmounted by a dome painted in fresco by Pierre. On the altar is a group in white marble, by Anguier, which formerly decorated the altar of the Val de Grâce. It represents the infant Jesus in the manger, with the Virgin and Joseph, kneeling, and is a fine piece of sculpture. At the entrance of the Chapel are four paintings, namely, the Raising of Lazarus, by Vien; Christ raising the daughter of Jairus, by Delorme; Christ driving the money-changers from the Temple, by Thomas; and Christ blessing infants, by Vien. Returning to the aisle, we find an Annunciation, of the Italian school; Consolation of the Afflicted, by Schnetz; and a Crucifixion, by Lombard, of 1630. Immediately behind the Lady Chapel is that of the Saint Sacrement, magnificently decorated in representation of the Holy of Holies of the Mosaic tabernacle; all the ornaments of the Jewish ritual are placed here, and the light of day is excluded by curtains of crimson silk. At the end of the aisle, and facing it, is the 12th station, which consists of an admirable monochrome fresco by Abel de Pujol, representing the Crucifixion, and imitating bas-relief to perfection. Next is a low vaulted chapel containing the Calvaire, with a Crucifix by Anguier, that formerly stood over the altar of the Sorbonne. Passing to the right side, we find a group of the Entombment, by Desaine, and a painting by Demailly, Christ surrounded by angels, in the contiguous chapel. Next, in the aisle, is St. Francis distributing alms, a painting by Odier. In the Chapel of Ste. Clotilde is that saint praying, and another painting representing St. Francis de Sales assisting the inhabitants of Savoy in a severe winter, both by Pernot. In the transept are three more statues, and an altar-piece by Doyen, the Cure of the Mal des Ardents, in 1230, through the intercession of Ste. Geneviève. Following the aisle, is the Chapel

of the Dead ; and in the two last chapels are monuments of the infamous Cardinal Dubois, the Dukes de Lesdiguières and Créquy, Mignard the painter, Lenôtre, the designer of the gardens of Versailles, Maupertuis, the Count de Harcourt, and the Maréchal d'Asfeld. St. Roch, though not remarkable for any architectural beauty, is the richest church in Paris ; on festivals high mass is celebrated with great pomp and solemnity. On these occasions, the music and singing are so remarkable that the influx of strangers is very considerable, and often precludes all possibility of entrance.

### THIRD ARRONDISSEMENT.

ON entering this arrondissement by the rue Neuve des Petits Champs, the visitor will find on his left the fine Passages Vivienne and Colbert. The greater part of the eastern side of the rue Vivienne was formerly occupied by the hotel and gardens of " the great Colbert." From hence he will proceed to the

PLACE DES VICTOIRES.—This place, formed in 1685, by order of the Duke de La Feuillade, and executed by Prédot, after the designs of Mansard, is circular ; its diameter is 240 feet. The architecture is uniform, consisting of a range of Ionic pilasters, resting upon a basement of arcades. In the centre was a gilt pedestrian statue of Louis XIV., in his coronation robes, crowned by Victory, and treading a Cerberus beneath his feet. At the angles of the pedestal, four bronze figures of enslaved nations represented the power of the monarch and the success of his arms. In 1790, these figures were removed. The statue was destroyed on Aug. 10, 1792, and the place took the name of *Place des Victoires Nationales*. The bronze bas-reliefs that adorned the pedestal are still preserved in the Louvre. A colossal bronze statue of General Desaix was erected here in 1806, but was taken down in 1814, and melted to form the statue of Henry IV., now on the Pont Neuf. The present splendid statue of Louis XIV., modelled by Bosio, was inaugurated Aug. 25, 1822. The monarch is habited as a Roman Emperor, though with the perruque of his own time, and crowned with laurel ; the horse is full of vigour and animation. The entire mass, weighing 16,000 lb., is supported by the hinder legs and tail. Two bas-reliefs on the pedestal represent the passage of the Rhine by Louis XIV. in 1672, and the monarch on his throne distributing military decorations. Appropriate inscriptions are at each end of the pedestal ; and the circular marble pavement on which it rests is surrounded by an iron railing.

At the north-west corner of this place, a short street, bearing the strange name of rue Vide-Gousset, leads to the

ÉGLISE DES PETITS PÈRES, OR DE NOTRE DAME DES VICTOIRES, Place des Petits Pères, 1st district church of 3d arrondissement. —This church, erected in 1656, after the designs of P. Lemuet, stands on the site of one dedicated by Louis XIII. to Notre Dame des Victoires, in commemoration of his victories, and the capture of La Rochelle, and served as the chapel to a community of bare-footed Augustin monks. (1) The form of the edifice is a Roman cross; its length is 133 feet, its breadth 33, and its height 56. The portal, built in 1739, after designs by Cartaud, presents Ionic pilasters surmounted by Corinthian ones. This interior is Ionic; its aisles have been converted into chapels communicating with one another by door-ways; there are four on each side. The second chapel to the right contains a good Descent from the Cross. In the nave on the same side is the Virgin appearing to St. Francis, by Dupasquier. In the adjoining transept are : the Death of the Virgin, by Dupasquier, the Immaculate Conception, by Lafontaine, the Virgin crushing the Spirit of Evil, and an Assumption, by Lavergne. Around the choir is some richly carved wainscoting, above which are nine large paintings, representing : 1, the Dream of St. Monica, sister of St. Austin; 2, the Baptism of St. Austin; 3, his Consecration; 4, his Death; 5, Louis XIII. presenting the plan of the church of Notre Dame des Victoires to the Virgin; 6, the Translation of the relics of St. Austin to Hippo; 7, St. Austin relating his life to the Fathers; 8, his first Sermon; 9, his Conversion. All these, except the first and last, are by Vanloo. In the left transept are : the Virgin supporting the body of Christ, the Presentation of the Virgin, her Assumption, and an Annunciation. In the adjoining Chapels will be found a good painting of the Infant Jesus adored by angels, a Mater Dolorosa, and the Raising of Lazarus. In the third chapel to the left after the transept is the monument of the celebrated composer Lully; under the soffit of the door leading to it are Latin distiches in honour of him. During the revolution of 1789 this church was used as the *Exchange*.

Opposite is the FONTAINE DES PETITS PÈRES, constructed in 1671.—It bears the following inscription, by Santeuil :

Quæ dat aquas, saxo latet hospita nympha sub imo;  
Sic tu, cum dederis dona, latere velis.

The RUE NEUVE DE LA BANQUE, a street opened in 1847, forming a communication between the Exchange and the Bank of

(1) This community was called “Petits Pères,” because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the

France, contains the new Mairie of the 3d arrondissement, erected on the site of the Convent des Petits Pères. Adjoining is a still unfinished building for barracks. Opposite is the new

HÔTEL DU TIMBRE or Stamp-Office, erected at a cost of 1,298,000 fr., which now contains the offices of the establishment lately in the rue de la Paix. (See p. 222.)—It consists of two bodies, connected by a curtain, giving access to the principal court by an arched entrance surmounted by a pediment tastefully sculptured by Jacquemard. In the tympan of the pediment is an escutcheon surmounted by the Gallic cock, with the inscription: *République Française*, 1848. It is flanked by the fasces of the Republic, and by two lions couchant. Below are two medallions by Oudiné, representing Law and Security, and between them the inscription: *Timbre National* 1850. The southern building contains the offices of the *Direction des Domaines*; the northern those of the *Direction de l'Enregistrement*. The building has three courts.

In the rue Notre Dame des Victoires, No. 28, is the immense coach-establishment of the *Messageries Nationales*, communicating with rue Montmartre; in which street, at No. 144, is the

MARCHÉ ST. JOSEPH, a daily market, built in 1813 and 1814, on the site of a chapel dedicated to St. Joseph.

In the rue des Jeuneurs, further on, No. 42 *bis*, are Auction-rooms, where works of art and vertu are mostly sold.

Returning to the rue Montmartre, at No. 166, is the

FONTAINE DE LA RUE MONTMARTRE, standing against a house, and surmounted by a pediment. At No. 176, is the

HÔTEL D'UZÈS, built by Ledoux, remarkable for the arch which forms the entrance, flanked by two Doric columns, adorned with trophies and an entablature. It belongs to M. Delessert, banker, and is one of the finest in this quarter.

A formidable barricade had been erected on Feb. 24th, 1848, at the corner of the rue du Faubourg Montmartre and the Boulevard Poissonnière, and a sharp conflict took place there early in the morning between the people and the Garde Municipale. At No. 27, boulevard Poissonnière, is the *Bazar d'Industrie*, a general repository of wares at fixed prices; near which, at No. 23, is the

HÔTEL DE MONTHOLON, a building of the Ionic order, now used as a carpet-warehouse. At No. 14 is the *Maison du Pont de Fer*, with its iron bridge connecting the back and front buildings with the boulevard. It is composed of shops, warehouses, merchants' counting-houses, and the café Pierront; and at

ante-chamber of Henry IV., the king said, "Qui sont ces petits pères-là?" from which time they retained the name.



No. 38 is the Theatre of the *Gymnase Dramatique*. (See p. 492.) On the adjoining Boulevard Bonne Nouvelle is the *Bazar Bonne Nouvelle*, a building where exhibitions and performances of different descriptions constantly succeed one another. On the first floor is the *Café de France*, with billiard-rooms. Underneath is the *Salle Bonne Nouvelle*, or *Spectacles-Concerts*. (See p. 494.)

The rue Hauteville leads to the splendid church of

ST. VINCENT DE PAULE, place Lafayette, the first stone of which was laid in 1824, and inaugurated on Oct. 27, 1844.—*Exterior*. A broad flight of steps, flanked by graceful elliptical carriage-ways leading to the portico, gives access to the building, which forms a parallelogram externally 243 feet by 108, and internally 198 feet by 102. Two lofty square towers, with Corinthian pilasters at the angles, rise from each side of a beautiful Ionic portico, crowned with a triangular pediment, with double ranges of fluted columns with cablings. In the field of the pediment is sculptured in haut-relief the figure of the patron saint; Charity and Religion stand by his side; sisters of Charity kneel in adoration before him, while compassionate females afford nourishment to foundlings. The attic above the pediment terminates in a graceful balustrade, on the plinths of which are statues of the four Evangelists, by MM. Valois, Foyatier, and Bruau. The statues of St. Paul and St. John the Baptist are seen in the niches of the towers. Doric pilasters adorn the main walls externally; the northern end displays two tiers of pilasters, the lower Doric, the upper Corinthian, supporting a triangular pediment. A splendidly gilt iron railing surrounds the steps of the principal front. The bronze gates of the principal entrance under the portico represent in different compartments Christ and the apostles. Above the entablature of the portal are seen the two great lawgivers, Moses and Jesus Christ, painted on a species of enamel, not unlike porcelain, and bearing a close resemblance to the fresco style; these figures were executed by M. Hachette, the inventor of the process.—*Interior*. Over the portal, the cornice and jambs of which are profusely sculptured and gilt, the visitor will observe the splendid new organ, by M. Cavallier, placed there in 1852, and a circular window, representing in stained glass St. Vincent de Paule surrounded by the Sisters of Charity. The body of the church is divided, by four eustyle rows of eleven Ionic columns each, into a nave and four aisles; the side aisles are each separated by richly-gilt bronze railings into four lateral chapels; similar railings line the intervals of the columns throughout the church, and divide the nave from the semi-circular choir, which is surmounted by a semi-cupola

pierced with a skylight, and supported by fourteen Ionic columns. An arch 60 feet in height, richly sculptured on either surface, gives access to it from the nave. The stalls of the choir are richly carved in oak with figures of saints, and the same taste is observable in the decorations of the pulpit and other wooden furniture of the church. Sixteen gilt candelabra of exquisite workmanship are placed along the stalls, and four colossal ones with foliated stems stand before the high altar, which consists of an arch and pediment resting upon six clustered and richly foliated columns. The altar-piece is a Crucifix on wood, and the table of the altar is adorned with a bas-relief of the Last Supper. Behind the choir is the Lady Chapel, with a beautiful image of the Virgin and Saviour on stained glass in the window. The lateral chapels also have stained windows, severally representing, in the aisle to the right, St. Francis de Sales, St. Elizabeth, St. Martin, and the Baptism of Christ; in that to the left, the Saviour, St. Denis, Ste. Clotilde, and St. Charles Borromeo. The chapels are covered with bays of roofing, painted and gilt; and in keeping with these is the roof of the nave, supported by eleven plain triangular trusses, formed of tie-beams and rafters, and resting over the gallery of the nave, fronted by Corinthian columns: the portraits of canonized pontiffs adorn the frieze. No oil paintings are visible in this church, but M. Ingres, the celebrated artist, has been entrusted with the execution of some frescos. MM. Picot and Flandrin are at present painting the cupola of the choir. A sum of 256,310 fr. has been granted by the City for the execution of these works of art. The architects of this church are MM. Lepère and Hittorf.

The PLACE LAFAYETTE, in front of this church, was the scene of an obstinate conflict between the Garde Mobile and the insurgents of June 1848.

Following the rue Lafayette in an eastern direction, the visitor will find the elegant terminus of the *Northern Railway*, leading from Paris to England and Belgium. It is entered by a large court, 156 feet long by 120 in breadth, flanked by two porticos with cast-iron pillars, branching out from the front building, which consists of a ground-floor only with eight arches; those at the extremities being surmounted by pediments resting on Ionic columns. The vestibule is 165 feet by 36, independently of two large halls at the extremities. The ceiling is flat, divided into square compartments by intersecting beams, and is 24 feet from the floor. Here are the various offices for tickets, baggage, &c. The waiting-room is 108 feet by 30, and 27 in height; it has a sky-light extending throughout its length, and is partitioned into 6 divisions. Six elegant lustres

depend from the ceiling. The sheds for the trains are 300 feet long, the roofs resting in the middle upon 25 cast-iron columns, and on the sides upon walls pierced with 19 arches. For other details concerning this line see p. 5.

On the adjoining tract of ground behind the church of St. Vincent de Paule, called *Clos St. Lazare*, is the

HÔPITAL DE LA RÉPUBLIQUE, begun under Louis Philippe, whose name it was to bear.—The plan of this vast edifice is rectangular. A tasteful portico encloses a spacious court surrounded by nine uniform pavilions separated from one another by smaller courts and gardens. Each pavilion has two stories besides the ground floor, and fifteen windows in front. The offices and lodgings of the officials occupy the two first pavilions; the others contains the sick-rooms, dispensary, bathing establishment, and wash-house. It will contain 1200 beds, and soon receive the patients of the Hôtel Dieu, which is to be partly demolished. The cost of this hospital, when finished, will amount to upwards of 8 millions of francs.

The stranger may now descend the rue du Faubourg Poissonnière. At No. 129 is the French Gas-light company. No. 82 are a large barracks for infantry. Lower down, at No. 37, are the

MAGASINS DU MOBILIER NATIONAL, formerly known by the name of *Garde-Meuble de la Couronne*.—Near the Louvre there existed a building where the furniture, jewels, &c., of the crown were deposited. In 1760, when the two edifices were erected on the north side of the Place de la Concorde, that nearest the Tuileries was destined to receive these valuable objects. At the revolution of 1789, the property contained in the Garde-Meuble was of immense value; but the most costly objects were dispersed during the troubles of that period. Under Napoleon the Garde-Meuble was established at 6, rue des Champs-Élysées, from whence it was removed in 1826 to the rue du Faubourg Poissonnière. It contains all furniture, jewels, and other precious articles belonging to the State. They are now to be removed to the *Ateliers de Sculpture*. (See p. 368.) At No. 15 is the

CONSERVATOIRE NATIONAL DE MUSIQUE. (See p. 116.)—The entrance is Ionic, and surmounted by statues of the Muses of Tragedy and Music, and those of Sappho and Orpheus. In the court is a small Theatre, which is denominated the *Salle des Menus Plaisirs*, sometimes used for concerts and balls.

The visitor will remark several handsome houses in the rue du Faubourg Poissonnière, which leads to the Boulevard of that name, and thence to the rues Poissonnière and Montorgueil, where he will find the Passage du Saumon, the longest in Paris, famous for an insurrectionary fray in 1832.

The *HÔTEL DES POSTES* (*General Post Office*), rue Jean Jacques Rousseau, (1)—built by the Duke d'Epéron, occupies the site of a large house belonging to Jacques Rebour, procureur de la ville in the 15th century. Barthélemy d'Hervat, comptroller-general of the finances, having succeeded to the duke, made some additions, and spared no expense to render it a magnificent habitation. It was distinguished for several works of Mignard and Bon Boullongne. Subsequently it bore the name of d'Armenonville, till purchased by the government, in 1757, for the General Post Office. The buildings connected with this establishment have been much enlarged, and a handsome front added in the rue Coq Héron. It includes several courts, in one of which the mails, each having its own particular arcade, are packed every evening previous to starting, from a trap-door in the floor of the room above. The whole building is well arranged; strangers are admitted into the courts, but not into the offices. (For postage, &c., see page 9.)

At the eastern end of the rue Coquillière is

ST. EUSTACHE, parish church of the third arrondissement.—This church, the largest in Paris except Notre Dame, stands on the site of a chapel of St. Agnes, which existed as early as 1213. It was begun in 1532, and, according to an old inscription to the left of the grand entrance, was consecrated in 1637. In the Lady Chapel is a tablet stating that Pius VII. blessed it in 1804.—*Exterior.* This church is cruciform, and a small tower rising from the intersection of the nave and transept is used as the station of a telegraph. The western front of the church is of much later date than the rest of the building, having been erected by Mansard de Jouy in 1754; but not completed till lately. It consists of a basement story with coupled Doric columns, and an upper one of the Ionic order with a triangular pediment. At the northern end is a square campanile ornamented with Corinthian columns crowned with circular pediments; a corresponding one designed for the southern end has never been built. This front harmonizes very badly with the rest of the edifice, which is an impure or mixed Gothic, exhibiting in many respects deviations, during the lengthened progress of construction, from the original plan. The northern side is blocked up by other buildings, and nothing is visible, save the magnificent doorway of the transept, which is surmounted by a gabled front flanked by two lofty

(1) This street was originally called rue Plâtrière, but in 1791 the Municipal Body gave it the name of J. J. Rousseau, who occupied a small apartment on the fourth story at No. 10. Its primitive name was restored to it in 1816, but it has been changed again to that of J. J. Rousseau since 1830.



towers with buttresses. The southern side is unencumbered, and from the demolitions lately effected appears to great advantage, with its double-arched flying buttresses connecting the outer wall of the nave with those of the aisles, and abutting against Doric piers.—*Interior.* The church consists of a nave and choir, with double aisles. The total length is 318 feet; breadth at the transepts 132 feet; height 90 feet. The elaborate groinings of the vault spring from clustered columns with Corinthian capitals. A remarkable feature of the style of this church, is the Corinthian column resting on a Doric pilaster, and this again on a still simpler one, the whole embodied with the pier at each corner of it; this design is observed throughout. The arches of the aisles and nave are lofty, above the latter is a triforium gallery with paired arches, and above this large clerestory windows, many of which are decorated with stained glass. The keystones are all beautifully sculptured, especially that of the choir, and another at the intersection of the nave and transepts. The arches behind the choir, and those of the Lady Chapel beyond it, are elliptical and bold. Circular windows of elaborate tracery adorn the transepts; and that of the other windows is equally complicated, representing fleurs de lis, hearts, &c. There are many good paintings in this church, but, from the alterations in progress, their ultimate situation cannot be determined. Facing the aisle to the right, over the entrance are two paintings, representing St. Paul preaching and the Raising of Lazarus. In the first window of the same aisle is another painting, St. Louis receiving the Sacrament. In the second chapel after this is a small picture representing St. Cecilia, and in the 4th an Adoration of the Blessed, by Boinard. In the adjoining transept are St. John of Nepomuc about to suffer death, and Christ driving the dealers out of the Temple. In the following chapels will be seen the Confession of St. Austin, and a Holy Family, of the Flemish school. Some of these chapels are now closed to the public, on account of the decorations to be executed in them by first-rate artists. In the Lady Chapel, are the Martyrdom of St. Agnes, Moses striking water out of the rock, and two large alti-rilievi, the subjects being the Presentation on the right, and Christ disputing in the Temple on the left. This chapel is now to be repainted by M. Baltard. On the same side is Colbert's tomb, a sarcophagus of plain black marble, bearing a kneeling figure of that statesman, with two female figures at the base, by Coysevox. The chapel of St. Agnes in the northern aisle has a bas-relief representing her martyrdom. On the walls of this chapel, and of the adjoining one dedicated to St. Vincent de Paule, some old frescos believed

to be painted by Philippe de Champagne, will be observed; they were discovered in 1849, under a thick coating of whitewash; they have now been restored to their primitive beauty by M. Cornu. In the following transept are: the Adoration of the Shepherds, and that of the Magi, by Vanloo; and at the corner of the adjacent aisle is a holy-water basin, with a Statue of Pope Alexander instituting the use of holy-water. In the windows of this transept, as well as in those of the choir, are some choice specimens of ancient stained glass, representing sacred subjects. In the chapel of St. Eustache is the martyrdom of that saint, executed in bas-relief, and in the adjoining one are the remains of another old fresco lately discovered. Over the entrance facing this aisle are two more paintings, representing the Baptism of Christ, and Paul and Silas conducted to prison. The fine organ of this church was destroyed by fire on the 16th of December, 1844; a new and very splendid one has since been erected over the principal entrance at a cost of upwards of 70,000 francs. The pulpit and canopied seat opposite, carved in oak, will be remarked; but what will principally attract attention is the sumptuous high altar in white marble, of the most delicate workmanship, and which cost 80,000 fr. An elaborately open-worked parapet of marble surrounds it, and connects some of the piers of the choir. Many distinguished persons were buried here; among them Voiture, Vaugelas, Lafosse, Homberg, Maréchal de la Feuillade, Admiral de Tourville, and Colbert. On high festivals this church is thronged by amateurs of sacred music.

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## FOURTH ARRONDISSEMENT.

THE stranger may enter this arrondissement by the Palais Royal, and the *Passage Véro-Dodat*, one of the neatest in Paris. This will lead him to the great establishment of the diligences of *Caillard et Cie*, 18, rue de Grenelle St. Honoré. Thence he passes into the rue St. Honoré, where he will perceive

The ORATOIRE.—This spacious church was built for the *Prêtres de l'Oratoire*, in 1621, by Lemercier; but that community having been suppressed at the revolution of 1789, it was used for public meetings of the quartier, until 1802, when it was ceded to the Protestants of the Confession of Geneva. The entrance, approached by a flight of steps, is ornamented with Doric columns and pilasters, above which is a range of four Corinthian columns, crowned with a pediment. The interior is Corinthian; it has a semicircular vault, and the galleries are fronted with balustrades. Service is performed here every Sunday in French at 11½. The eloquent M. Coquerel is one of the ministers.

The FONTAINE DE LA CROIX DU TRAHOR is at the corner of the rues de l'Arbre Sec and St. Honoré. This fountain, first erected in the time of Francis I., was rebuilt by Soufflot in 1775. Each front is adorned with pilasters wrought in stalactites and shells. The basement is rusticated. Between the windows of the first story is a nymph, by Jean Goujon, pouring water into a basin.

The rue de l'Arbre Sec, so called from the gibbet, "arbre sec," being formerly erected here, is bisected at right angles by the new rue de Rivoli, which has almost entirely absorbed the rue des Fossés St. Germain l'Auxerrois, (1) where the hôtel Ponthieu, now demolished, was shown as the house in which Admiral Coligny was murdered on St. Bartholomew's day 1572. (2) The particulars of that wholesale massacre are no doubt well known to the reader. Here Sophie Arnould, the witty actress, first saw the light in 1740. It was then called the Hôtel Lizieux. In 1747, the same room was occupied by the celebrated painter Vanloo, of the Royal French Academy.

Returning into the rue de l'Arbre Sec, the visitor will pass on to the east end of

ST. GERMAIN L'AUXERROIS, parish church of the fourth arrondissement.—A church was founded on this spot by Chil-

(1) This street was built upon part of the site entrenched by the Normans when they besieged Paris in 885.

(2) This house undoubtedly belonged to Admiral Coligny; the assertion of Voltaire, that he was murdered in the old Hôtel Montbazou, rue de Béthizy, Nos. 18 and 20, which has also been pulled down, together with the whole rue de Béthizy, to make room for the new rue de Rivoli, originates in a mistake, owing to that part of the street called *des Fossés-St.-Germain-l'Auxerrois* having at that time borne the name of the rue de Béthizy. Some of the most appalling scenes of that murderous night were no doubt enacted near this latter hotel. In it in after times lived the beautiful Duchess de Montbazou, who was loved so tenderly by the Abbé de Rancé, whom she admitted at all times to her apartment by a secret staircase. The abbé having been absent on a journey of some weeks, returning to Paris, hastened at once to the residence of the Duchess. He mounted the staircase, opened with a private key the doors that led to her apartment, and, rushing into her salon, found—her head placed in a dish on the table, and several surgeons busily engaged in embalming her body. This shocking spectacle had such an effect upon him, that he instantly left Paris for the convent of La Trappe, shutting himself up in it for the remainder of his days, and was known as the most severe disciplinarian of that rigid order. The same house was inhabited, in 1792, by the Marquis de Hurugues, the clubbist and companion of Théroigne de Méricourt.

debert in honour of St. Vincent. This edifice was, however, sacked and destroyed by the Normans in 886. A monastery was established here, and the church rebuilt by King Robert in 998, and dedicated to St. Germain l'Auxerrois. The ecclesiastics of this religious house were afterwards formed into a regular college or chapter, and in latter times it became celebrated for a school attached to it; the glory, however, of which was eclipsed by the foundation of the Sorbonne. The number of its clergy was upwards of 40, and there were at the beginning of the 18th century 50 other priests dependent upon the church and officiating in the parish. The privilege of independent jurisdiction was also possessed by this society until 1744, when the chapter was united to that of Notre Dame. This parish, as it included the Louvre and the Tuileries, was long considered the royal parish, and the church was frequently the object of the munificence of the crown. During the horrors of the revolution of 1789, the edifice escaped with little damage. On the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berri, a tumult arose, and every thing within the church was destroyed. The mob was with great difficulty prevented from pulling it down; and as a consequence of this commotion, on the same and following day, the archbishop's palace, adjoining Notre Dame, was attacked and completely devastated. The church was then shut up, and remained so till 1838, when it was again restored to public worship, and a thorough restoration of the edifice commenced. It was once the most sumptuously adorned church in Paris; being within the precincts of the court (the *Paroisse Royale*), the painters and artists in vogue vied in adorning it. Among other improvements, that of lowering the ground, so as to bring to view the steps leading to the portico, is not the least important; in doing which great quantities of human bones, with several stone coffins, &c., were found, relics of the old cemetery. Many interesting historical events are connected with this edifice. It was from its belfry that the fatal signal was given and responded to from the Palais (now *de Justice*) for the commencement of the massacre on the eve of the Fête of St. Barthélemi, 23d August, 1572; the bells of this church tolled during the whole of that dreadful night. From a house that stood near its cloisters, a shot was fired at the Admiral de Coligny, a short time previous to that memorable tragedy. Here, too, in after times, the beautiful Gabrielle d'Estrées lodged for a while, and died in the house of the dean. The cloister of St. Germain l'Auxerrois had, moreover, been famous in the history of France as early as 1356; within its precincts Etienne



Marcel, Prévôt des Marchands, stirred up his formidable insurrection.—*Exterior.* The church is cruciform, with an octagonal termination, and a tower supposed to date from 1649, at the intersection of the nave and transept. A double aisle incloses both nave and choir; and in front of the western doorway a porch extends the whole width of the nave. The dates of the various parts of this edifice are uncertain. Nothing remains of the original work; the earliest portion now existing is the western entrance, the plan and sections of which show it to be copied from one of the 13th century, and to have been erected in the 14th. The principal front, to the west, consists of a well-sculptured portico, with five rich Gothic arches in front, the three central ones being higher than the lateral ones, and crowned with a perforated compartmented parapet; the gabled roof of the nave, flanked by two irregular turrets, rises behind. This porch was erected in 1431-7, by Jean Gausel, maitre tailleur de pierre, at a cost of 960 livres; the other parts of the church are said to have been built previously during the regency of the Duke of Bedford. The architecture, however, of the chief part of this edifice, as it now stands, is of the latter end of that century. A richly perforated parapet, similar to that of the porch, ornaments the upper part of the outside of the aisles; the doorways of the northern and southern transepts are profusely sculptured; flying buttresses connect the walls of the nave with those of the aisles, and *gargouilles*, sculptured in the style of caryatides, project at intervals from the sides. The interior of the porch above-mentioned, newly painted in the Byzantine style, will attract attention. The artist, M. Mottez, has had in view the representation of the chief teachers of the Christian religion. The large fresco-painting in the tympan of the ogive of the principal portal displays Christ on the Cross; below to the left we see Saints Eloi, Denis, Landry, Remi, Felix of Valois, Martin, and Geneviève, with Joan of Arc; to the right, Saints Crispin, Bernard, Leo IX., Roch, Vincent de Paule, Clovis, Ambroise, Clotilde, and Blandive. On either side of this fresco are two more, in ogive frames; that to the left represents Christ preaching on the Mount. Around him stand his disciples; below, the people listening to his word. The various prescriptions of the Saviour are severally illustrated; here two brothers embrace; there a warrior sheaths his sword in presence of the enemy; below, a female, avoiding the public gaze, gives alms. The painting to the right represents Christ on the Mount of Olives, commanding his disciples to spread his word throughout the world. Below is Magdalen kneeling in ecstasie admiration. Still lower, is the Virgin surrounded by pious females congratulating her on the mercy of

which she was the instrument. The ogives of the two partitions perpendicular to the main wall represent the four Evangelists. The lateral door to the south in its ogive represents the inspiration of the Apostles, and on the key-stone of its vault is sculptured the Last Supper in bas-relief. The fresco of the northern one has for its subject Jesus disputing in the Temple, and on the key-stone of the vault is the Adoration of the Shepherds. The whole vault has its complicated groins painted and gilt. The portals also are adorned with new statues of saints, painted and gilt. On the inner surfaces of the pilasters of the porch are figures in fresco of Adam before and after the Fall, Eve, Abel, Judas, Herodias, Balthazar, and Absalom.—*Interior.* The interior consists of a nave and choir with double aisles. The aisle to the left is said to have been built in 1564; the gallery of the communion in 1607, and the high altar in 1612. Beginning from the right-hand aisle, the first chapel is that of the Virgin, painted by M. Maury Duval. Over the altar is a large fresco, representing Christ crowning the Virgin surrounded by angels. Next to it is the Assumption. Between the groins of the vault are the figures of eight angels. Five splendid windows, containing fifteen figures of saints on stained glass, of natural size, and several busts in the intervals of the tracery, admit the light. In the right-hand transept, contiguous to this chapel, is a colossal fresco by Guichard, representing the Descent from the Cross. Three of the windows are in stained glass, and represent, besides several minor subjects, the Assumption, and Christ disputing in the Temple. Opposite the fresco is a bas-relief in plaster, the Adoration of the Magi. In the centre of the transept is a magnificent holy-water basin in marble, surmounted by an exquisitely-sculptured group of three children supporting a cross, executed by M. Jouffroy from the design of the donor, Mmc. de Lamartine. Following the aisle around the choir, we find the Chapel of the Holy Fathers; the altar-piece, by Truelle, represents St. Ambrose, St. Justin, and St. Jerome. In the window is Christ between St. Leo and St. Gregory, in stained glass. Opposite this chapel, in the aisle, is a St. Sebastian, by Aubert. In the Chapel of St. Peter is the Martyrdom of St. Stephen, and Christ naming St. Peter his successor, by M. Mottez. The figure of St. Peter is in the window, executed in stained glass. In that of the Apostles will be seen Christ and his disciples on glass in the window. Next to the door of the sacristy is a fresco in two compartments, by M. Mottez. In the lower compartment is St. Martin sharing his mantle with a poor man; in the upper, Christ, seated beside the Virgin, returns him his mantle; the Virgin is in the act of

rewarding the widow who had given her mite to the poor. Over the door of the Sacristy is another fresco representing St. Germain and Ste. Geneviève seated on a throne, receiving from the Curate of the parish and a sister of Charity the church of St. Germain l'Auxerrois restored to worship. Beneath is the motto : *Divino cultui restitutum A. D. 1837*. Most of the following chapels have the figures of the saints to whom they are dedicated, or other sacred subjects, in the windows, executed in modern stained glass. The Chapel of St. Landry, painted by Guichard, encloses the remains of that saint, the founder of the Hôtel Dieu, and has two monuments in marble of the Chancellor Aligre and his brother. The Chapel of the Dead, also painted by Guichard, contains an Entombment in bas-relief, and a fine marble statue representing an angel in prayer. The Chapel of the Saviour, painted by Couder, has the principal events of his life represented on glass in the window. Next comes the Chapel of St. Vincent and St. Germain, with a remarkably fine Gothic altar. Here also are two paintings on canvas, the Assumption, by Rouget, and Ste. Geneviève taking the vow, by Pajou. The Chapel of St. Germain and Ste. Geneviève, painted in fresco by Gigoux, contains scenes of the latter saint's life. The carvings in oak of the doorway of Ste. Anne, and its stained window, are remarkable. In the Chapel of St. Charles Borromeo the altar-piece represents him visiting the plague-stricken at Milan ; and in that of St. Vincent de Paule is a painting of that saint affording relief to foundlings, by Truelle. Next comes the Chapel of St. Louis, containing an ancient monument of Tristan and Charles de Roostain with their statues in marble, in the act of prayer. The windows of the left-hand transept are decorated with some fine old stained glass, representing sacred subjects. In the Chapel of Notre Dame de Compassion is a remarkable ancient alto-relievo in oak, representing the Passion in various compartments. In the window is a Mater Dolorosa in stained glass. Those of the following chapels represent severally St. Mary Magdalen, St. John the Baptist, and St. Michael, with angels in the act of adoration. The window facing the left aisle represents Pope Gregory VII., Charlemagne, and Pepin. The five windows of the choir, executed by M. Maréchal, of Metz, will also attract attention, as well as the oaken pulpit and canopied seat opposite. Before the high altar is suspended a gilt bronze lamp, of elegant workmanship, the gift of the ex-Queen. No traces exist of the cloisters of this church. It is in contemplation to improve its approaches, and a Gothic fountain on the square before the porch is spoken of.

At the corner of the rue des Prêtres is a round turret of the

15th century, which is destined soon to fall under the hammer of the mason.

The PLACE DE L'ÉCOLE is a small square, only remarkable for a little fountain in the middle, consisting of a square pedestal rising out of a circular basin, and supporting a vase. The water issues from lions' heads at the base of the pedestal.

At No. 11, rue des Bourdonnais, is a building replacing the HÔTEL DE LA TRÉMOUILLE, commonly called the *Maison de la Couronne d'Or*.—This was a curious monument of the architecture of the 14th century. It was purchased in 1363, by the Duke of Orleans, brother to King John. A Gothic turret staircase to the left on entering was very remarkable; and has, with a few other fragments, been deposited at the Palais des Beaux Arts. The destruction of this fine old edifice, remarkable for its delicate ornaments, was felt by the antiquary, the artist, and the man of taste.

In the rue and place du Chevalier du Guet, (1) the *Mairie* will be seen at No. 4, and the stranger, entering the rue St. Denis, will observe to the right the

PLACE DU CHÂTELET.—Here was the site of the Grand Châtelet, the court of justice and prison of Paris during the middle ages. The tribunal was suppressed at the revolution of 1789, and the building destroyed in 1802. The present square presents three sides of 220 feet, and, in the middle, contains a fountain erected in 1808 after the designs of M. Bralle, the first monument erected in commemoration of the victories of the Republic and the Empire. This fountain consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation, in the form of a palm-tree. Upon the pedestal are four statues, representing Justice, Strength, Prudence, and Vigilance, which join hands and encircle the column. The shaft is divided by bands of bronze gilt, inscribed with the names of the principal victories of Napoleon. At the angles are cornucopiæ terminated by fishes' heads, from which the water issues; while on two sides are eagles encircled by wreaths of laurel. Above the capital are heads representing the Winds, supporting a globe, on which stands a gilt statue of Victory.—The Chamber of

(1) This street is so called because the building occupied by the *Mairie* of the 4th arrondissement was formerly inhabited by the *Chevalier du Guet*, or chief of the night-patrol, which was instituted as early as 595, under Clotaire II., and was at that time composed of citizens, who undertook the duty by rotation, once in three weeks. The *Chevalier du Guet* was generally a distinguished nobleman. Before the house was a large open common, adjoining the old fortress of the Grand Châtelet,



Notaries occupies the house No. 1, upon the Place du Châtelet, where houses and landed property are sold by auction.

At the eastern end of the rue St. Honoré, No. 3, is the house in front of which Henry IV. was assassinated by Ravaillac. The street was exceedingly narrow at that time, and the assassin, mounting on a guard-stone against the wall, was able to reach the royal person. The bust of the monarch is on a bracket in front of the house, at the second story, with the following inscription :

Henrici Magni recreat præsentia cives  
Quos illi æterno fœdere junxit amor.

A double-arched entrance in the middle of the rue de la Ferronnerie leads to the

MARCHÉ DES INNOCENTS, an immense area, formerly the burying-ground of the church of the Innocents, which stood at the eastern end of the present market. The accumulation of human remains during 8 or 9 centuries in this ground had become so serious an evil that, in 1786, they were all transferred to the Catacombs, and, the soil being entirely renewed, a market was erected. The peasants and cultivators in the neighbourhood of Paris arrive here every morning from 12 to 2 with their fruits and vegetables, and from 4 till 9 wholesale dealing is carried on. After that hour they are obliged to leave, and are replaced by retail dealers, who establish themselves under the sheds, which, in four divisions, surround the market, or round the fountain, in the middle. This fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, who was shot during the massacre of St. Bartholemew, while working at one of the figures, was removed to its present situation in 1786. It originally consisted of only three sides ; the fourth, or northern side, was added by Pajou at the time of its removal. Four arches, the piers of which are faced with Corinthian pilasters, with pedestals crowned with a sculptured frieze, attic, and, in each centre above the attic, a small pediment, support a small dome ; in the midst stands a vase, out of which the water falls in a triple cascade into stone receptacles attached to the basement, and resembling antique baths. Four recumbent lions of rude form are at the corners of the base spouting water, and round the whole is a large square basin, approached by steps. The height is 42 feet. On each of the four sides between the pilasters is the inscription—*FONTIUM NYMPHUS*. The following distich, by Santeuil, was restored in 1819 :

Quos duro cernis simulatos marmore fluctus,  
Hujus nympha loci credidit esse suos.

It is a valuable monument of the *Renaissance des Aris.*

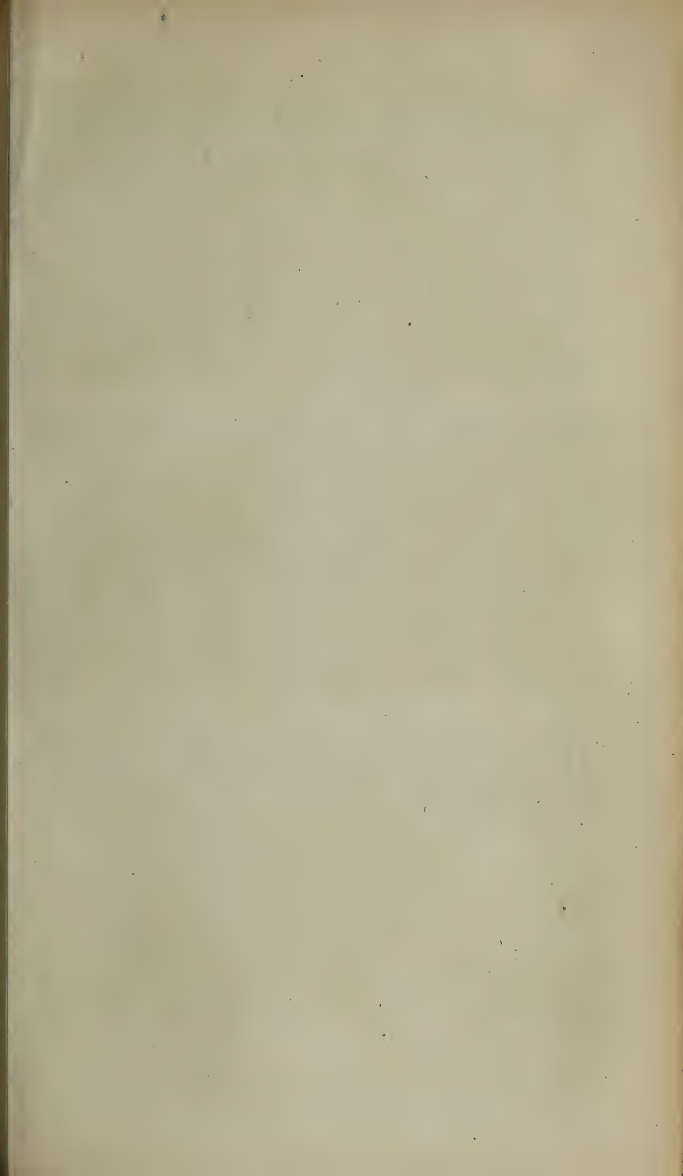
At the western end of this market stands a low long building, presenting a semicircular front, reaching back to the rue de la Tonnellerie. It was constructed in 1786, on the site of a more ancient one, and is 400 feet in length. Towards the south it contains the bureau of a commissary of police, a post of Sapeurs Pompiers, a fourneau de la Société Philanthropique, and an Asile Communal for children between 2 and 6 years of age. Gratuitous lectures are also given here to workmen, under the auspices of the *Association Polytechnique*. On the northern side is the school for young women. (See p. 117.) The rest is used for a *Halle aux Draps*, or cloth-market, having two divisions, one for linen, the other for woollen cloth, and is open every day for the sale of the latter, and, for the former, on three consecutive days from the first Monday of every month. Opposite to it on the southern side is the *Marché des Herboristes*, where fresh medicinal herbs are sold every Wednesday and Saturday; dried herbs, leeches, &c., are sold in the adjoining shops. On the northern side, and in the rue de la Petite Friperie, is the *Marché aux Pommes de Terre et aux Oignons*.

A little to the north of these markets stands a triangular building, which is the *Marché au Beurre, aux OEufs, et au Fromage*. It was erected in 1822, and is open every day from 6 to 11 in summer, and from 7 to 11 in winter. Opposite to it is an open space, with rows of sheds, where butter is also sold. To the north is the *Marché au Poisson*, an oblong edifice supported by pillars, paved with stone, well drained, and abundantly supplied with water. The wholesale market is open from 3 to 9 in summer, and from 4 to 9 in winter. (1)

Westward of the *Marché au Poisson* is the rue de la Tonnellerie, one of the most curious in the capital, part of which has been already demolished to make room for the *Halles Centrales*. (2) From what remains of it, the visitor may perceive that it consisted of a shabby sort of arcade, almost en-

(1) A statistical return shows that 2774 carts, 190 beasts of burden, and 610 baskets are employed daily in conveying provisions to the markets of Paris.

(2) The City has already demolished upwards of 150 houses, by which a surface of 36,000 square metres has been obtained, and the first *halle* is now in course of construction opposite the Eglise St. Eustache. According to the project of M. Victor Baltard, the City architect, the Halles will extend to the Rue de Rambuteau; the Rue St. Denis is to be widened as far as the Place du Châtelet, and a new street is to be opened, leading from the Quai de la Mégisserie to the Halles. Thus all the unsightly stalls which disfigure this quarter will be replaced by elegant buildings, and many a filthy street will disappear. The





CORN MARKET.



PORTE ST DENIS.



PORTE ST MARTIN.



FOUNTAIN OF THE CHATEAU D'EAU.



ST JACQUES & LA BOUCHERIE.



tirely tenanted by dealers in second-hand furniture, rags, cloth, &c. In the vicinity of this street the *Marché au Pain* is held every day, and is supplied chiefly by bakers from the suburbs, who are allowed to sell their bread here on condition of its being cheaper than the bread made and sold by the bakers of Paris. (1) This they are enabled to do from the difference of the price of labour in the outskirts and within the walls. At the southern end, leading into the rue St. Honoré, is a house, No. 3, soon to be pulled down, and erroneously said to have been erected on the site of that in which Molière was born, and which was held by his father, valet-de-chambre and upholsterer to Louis XIV. In the front of the house is a bust of the great comic writer, with the inscription : (2)

J. B. Poquelin de Molière.—Cette maison a été bâtie sur l'emplacement de celle où il naquit l'an 1620.

The provisional wooden building which is erected on the site of the demolitions alluded to, adjoining the *Marché des Prouvaires*, is used for selling butcher's meat by auction. (3) The rue des Deux Écus leads to the

HALLE AU BLÉ, a vast circular building, where the wholesale dealing in all sorts of grain and flour is carried on. The spot on which this building stands was for many ages the residence of royalty. In the beginning of the 13th century the *Hôtel de Nesle* was erected here by King Jean, who in 1232 made a present of it to Louis IX., who in his turn ceded it to his mother, Queen Blanche. In 1327 it became the property of Jean de Luxembourg, king of Bohemia, and was called *Hôtel de Bohême*. In 1388 it belonged to Louis of Orleans, who, on becoming king as Louis XII., converted it into a convent for the Filles Pénitentes. These were dispossessed of it by a Bull from the Pope, to make way for a palace for Catherine de Médicis, named the *Hôtel de la Reine*. At her death it was sold to Charles de Bourbon, son of the Prince de Condé, and its name was changed to the *Hôtel de Soissons*. That hotel

work will require more than six years for its completion, and its total cost is calculated at 20 millions.

(1) Bread is sold in Paris by weight, and the price is fixed on the 1st and 16th of the month by the Prefect of Police, who has enjoined its sale by kilogrammes and portions of kilogrammes.

(2) The real birth-place of Molière, according to the registers of St. Germain l'Auxerrois, was at the corner of the rue des Vieilles Étuves and rue St. Honoré.

(3) The daily sale by auction of this important article having been authorized by police-ordonnances of August 1848, and May 1849, a considerable diminution in the price of meat has been the immediate result of the measure.

was destroyed in 1748, and the present *Halle*, commenced in 1763, was finished in 1767, after the designs of Le Camus de Mesnières. The hall is 126 feet in diameter, and the hemispherical roof formed by concentric circles of iron, covered with copper, has a round skylight 31 feet in diameter in the centre. It was erected by Brunet in 1811, in place of a wooden one accidentally destroyed by fire in 1802, and is reckoned a chef-d'œuvre of its kind. The hall was originally intended to be open to the air; but the surrounding granaries not being found capacious enough, it was roofed. An arcade of 25 arches passes round the inner area; behind this arcade, under the double-vaulted roofs supporting spacious galleries overhead, are piled the sacks of flour; the centre contains sacks of underground grain. There are here 42 bureaux of flour and meal factors. The whole can hold 30,000 sacks, but the average quantity is much less. Two curious double staircases lead to the granaries above, which are worth visiting to obtain a just idea of the vastness of the place. The visitor, by placing himself immediately under the centre of the skylight over the middle area, and speaking loudly, will find a remarkable *echo* in the building. On the southern part of the exterior is a Doric column erected in 1572, by the famous Jean Bullant, for Catherine de Médicis, which is the only relic of the Hôtel de Soissons. It is 95 feet in height, and was built for astrological purposes; it contains a winding staircase, the lower part of which leads to a small reservoir, belonging to the Fontaine de la Croix du Trahoir; (See p. 259.) the upper part is accessible by the staircase of the Halle au Blé, but is totally uninteresting. An ingenious sun-dial, by Pingré, a canon of Ste. Geneviève, is placed on its shaft, and from the pedestal a fountain pours forth its waters.

The rue du Bouloy, well known for its waggon and diligence offices, and the rue Coquillière, will lead to the rue Croix des Petits Champs, and so to

The BANQUE DE FRANCE, which stands in, and occupies one side of, the rue de la Vrillière.—It was formerly the hotel of the Count de Toulouse, and was erected by Mansard, for the Duke de la Vrillière, in 1720. In an architectural point of view it possesses little interest; the court is surrounded with buildings of the stately style prevalent at the time of its erection; the entrance is under a gateway with Ionic pilasters, surmounted by statues. Its spacious apartments were formerly gorgeously decorated. The easel pictures of the Galerie Dorée formed by the Count de Toulouse were destroyed at the revolution of 1789, but the ceiling, which is very beautiful, remains. (See p. 142.)

## FIFTH ARRONDISSEMENT.

THE stranger should commence this arrondissement from the Boulevard and the rue de la Lune, where he will find

NOTRE DAME DE BONNE NOUVELLE, 2d district church of the 5th arrondissement.—The first church on this spot, dedicated to St. Barbara, erected in 1551, was destroyed during the siege of Paris in the wars of the League, in 1593, but was rebuilt in 1624. The tower of this second church is still standing, and is rather a picturesque object. The present church, rebuilt in 1825, consists of a nave and two aisles separated from it by Doric columns supporting arches. The Lady Chapel to the left forms a transept to the main body. The choir is semicircular; its cupola is pierced with a skylight, and ornamented with moulded compartments. The left-hand aisle begins with the baptismal chapel, in which is a fine plaster statue of St. John the Baptist, by Debay; the Assumption, and Christ blessing little children, by Bourdon. The next chapel has a good painting of St. Elizabeth of Hungary in the act of praying. In the third is the Virgin crushing the serpent; and in the Lady Chapel ten saints in fresco by Hesse, representing the Annunciation, the Visit to St. Elizabeth, king David, St. John, St. Joachim, St. Anne, St. Elizabeth, St. Zachary, St. John the Baptist, and St. Joseph. In the following are St. Vincent de Paule preaching, and the Apotheosis of St. Peter of Alcantara. Over the door of the sacristy fronting the aisle is a picture of Queen Henrietta and Anne of Austria receiving the cross from an angel; and as a *pendant* to this, over a similar door in the western aisle, is Queen Henrietta, and St. Francis de Sales, holding Louis XIII., still in his boyhood, by the hand, and pointing to the church of St. Barbara. The other two children by their side represent the brothers of Louis XIII. These paintings are interesting as contemporary compositions. In the chapels of the western aisle are the Saviour in the garden of Olives, St. Peter *in vinculis*, the Adoration of the Heart of Jesus, by Hohlfeld, St. Nicholas, and, lastly, St. Louis assisting the wounded, and a Magdalen, by Copinet. Over the principal entrance is an Entombment, and, in a recess facing the western aisle, Ste. Geneviève relieving the sufferings of the besieged Parisians. Around the choir are five good paintings, representing the Holy Family, the Adoration of the Shepherds, the Annunciation, the Adoration of the Magi, and the Flight to Egypt. The frieze above is adorned with a fine monochrome fresco by Pujol, representing the Lord adored by the tribes of Israel.

On leaving this church the visitor will proceed to the

**PORTE ST. DENIS.**—This triumphal arch, which stands upon the site of the Porte St. Denis, built under Charles IX., was erected by the City of Paris in 1672, after the designs of Blondel, to celebrate the rapid victories of Louis XIV., who, in the space of two months, subjected forty towns and three provinces to his dominion. It is 72 feet in height; the principal arch is 25 feet wide, and 43 in height, and in the piers are two arches, 5 feet in breadth by 10 in height. Over the lateral arches are pyramids in relief rising to the entablature, and surmounted by globes bearing *fleurs-de-lis* and crowns. Their surfaces are sculptured with military trophies, and on those next the city are colossal figures; on one side representing Holland, as a woman sitting upon a dead lion; on the other the Rhine, as a river god holding a rudder. Those on the side next the faubourg have *lions couchants* and trophies. Above the arch is a bas-relief, representing Louis XIV. on horseback, crossing the Rhine, at Tolhuis; on the frieze, in bronze letters, is **LUDOVICO MAGNO**. The bas-relief of the opposite side represents the taking of Maestricht. In the spandrils of the arch are figures of Fame, and the intrados is adorned with moulded and sculptured compartments. On tablets under the pedestals of the pyramids are four inscriptions by Blondel. On the north side is the inscription :

Quod trajectum ad Mosam XIII. diebus cepit.

Præfectus et Ædiles poni ce. anno Domini MDCLXXIII.

To the south :

Quod diebus vix sexaginta Rhenum, Wahalim, Mosam, Isalam superavit; subegit provincias tres, cepit urbes munitas quadraginta. Præfectus et Ædiles poni ce. anno Domini MDCLXXII.

Girardon was at first charged with the sculpture, but, being called to Versailles, it was executed by Michael Anguier. This monument, which cost the City of Paris 500,000 fr., and is considered one of the finest works of the age of Louis XIV., both for the harmony of its proportions and the execution of its parts, was in such a state of decay at the beginning of the present century as to threaten total ruin. Its repair was ably executed by Cellier, in 1807, and it underwent another in 1850. Both this monument and that of the Porte St. Martin are famous for the sanguinary contests which took place around them in July 1830; and this was the scene of the first conflict which ushered in the dreadful insurrection of June 1848.

On passing up the rue du Faubourg St. Denis, the visitor will find, on the left, at No. 107, the ancient convent of the Lazarists, or Priests of the Mission, now a prison for female



offenders. (See p. 90, &c.) It was once a place of much celebrity, and in remote times the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. The coffin was placed between the two gates of the edifice upon a tomb of state, surrounded by all the prelates of the kingdom, who, after chaunting the service of the dead, sprinkled holy water over it. To see the interior apply by letter to the Prefect of Police. Opposite, at No. 110, is

The MAISON NATIONALE DE SANTÉ, an excellent institution, in which invalids not able to procure proper attendance at home are received at rates, varying from 3 to 6 fr. per diem, attendance, operations, &c., included. The utmost care is paid to the comfort of the patients; and the institution is well worthy of imitation in other countries. (See p. 158.)

The rue St. Laurent leads hence to the

MARCHÉ ST. LAURENT, built on speculation by a company, and intended for the supply of this part of the capital. It is in the form of a parallelogram of two stories, with covered galleries, and a fountain in the centre.

Descending the rue de la Charité, the stranger will go to

ST. LAURENT, parish church of the 5th arrondissement, Place de la Fidélité, and rue du Faubourg St. Martin.—This church was built in 1429; enlarged in 1548; in great part rebuilt in 1595; the porch, and probably the Lady Chapel, were added in 1622. The front, of the Doric and Ionic orders, is out of keeping with the general style of the building, which is Gothic. The metopes have gridirons on them, emblematical of St. Lawrence's martyrdom. A tower with a small pointed circular turret on the northern side, and some finely-worked tracery of early date over the northern door-way, with its gabled front, will be noticed. The interior is cruciform, with double aisles and a circular choir, behind which is an elliptical Lady Chapel. The most ancient part of the church is the left aisle of the choir. The nave and choir are of the pointed style throughout. The key-stones of the vaulting-ribs of the nave and transepts are deep pendant masses of stone, sculptured into groups of figures, fruit, &c. There is no triforium gallery, but large clerestory windows with plain tracery. The first Chapel of the left-hand aisle contains a colossal plaster group of a Descent from the Cross; the third, painted in the Byzantine style, has a fresco in the ogive over the altar, representing Christ between the Virgin Mary and Joseph; opposite is a large ogive fresco of Christ commanding the Apostles to spread his word, both by Bremond. The vault is painted with busts of angels in medallions. On one of the

gilt key-stones is the figure of St. Lawrence. Next is the transept containing above the altar a painting by Schnetz, representing St. Lawrence led to martyrdom. In the next chapel is St. Vincent de Paule blessing the congregation from the altar. The Lady Chapel is adorned with coupled Ionic pilasters; its cupola is painted in fresco. Opposite is an Entombment carved in oak. In the choir are the high altar, profusely carved, after the designs of Lepautre, and some other well-executed decorations in marble of the Corinthian order; a gilt iron railing separates it from the nave; the fine stained glass, representing the Martyrdom of Ste. Apolline, that of St. Lawrence, and other sacred subjects, in the eight windows of the choir, deserves attention. The first ogive to the left in the choir, represents the four evangelists and their emblems, painted by Galimard. In the chapel of the right-hand transept is the apotheosis of Ste. Geneviève, by Lancrenon. In the following chapel of the aisle is a statue in plaster of Ste. Apolline, by Bougroun, and in the second, St. Charles Borromeo relieving the sick, painted by Laure. Mme. Le Gras, who, with St. Vincent de Paule, founded the order of the Filles de la Charité, and died in 1660, was buried here.

Behind this church is the rue du Faubourg St. Martin, remarkable for its wide carriage-way and trottoirs. Cast-iron fountains, representing tritons, dolphins, &c., are placed at intervals along this street, the upper part of which is planted with trees.

Proceeding northward, the second street after the rue de la Fidélité leads at once to the terminus of the

PARIS AND STRASBOURG RAILROAD.—This splendid edifice consists of four elegant pavilions, of two stories besides the ground-floor, connected by arcades, thus forming, independently of the spacious court in front, an immense rectangle, with a façade of 165 feet, and a length of 399. A supplementary body, projecting at the back, makes the total length of the building 410 feet. The portico connecting the front pavilions is surmounted by a balustrade, behind which rises a magnificent gabled arch, concealing the vaulted iron roof, which extends throughout the whole remaining length of the building, and covers the arrival and departure sheds, which measure 63 feet in breadth by 399 in length. The roof rests upon lateral walls, pierced with two tiers of 46 arches each. A spacious propylæum, 60 feet by 18, gives access to the sheds. The total height of the building to the summit of the gable is 48 feet, and the total surface occupied by the buildings is 378,000 square feet; of which the covered shed alone takes 37,800. The portico in front has 9 arches, on the spandrels of which are sculptured the arms of the principal towns which the line

touches. (See p. 5.) The lateral porticos have 19 arches, the pavilions three in front and five laterally. The general appearance of the building is strikingly beautiful.

At the extremity of the adjoining Impasse Lafayette is an elegant double-branched elliptical staircase leading to a spacious terrace which overlooks the starting point. It is built over a reservoir connected with the Bassin de la Villette. From this terrace a stone bridge crosses the railway, forming a convenient communication with the rue du Faubourg St. Martin. The line passes through a tunnel under the Boulevard de la Villette.

At No. 150, rue du Faubourg St. Martin, is the

HOSPICE DES INCURABLES (*Hommes*), which is entered at No. 34, rue des Récollets. (See p. 132.)

Between this hospital and the Canal St. Martin, in the rue des Récollets, No. 26, is a large charcoal-market. In the same street, No. 13, is a communal school, and next door an *Asile pour l'Enfance*. Crossing the canal, we find the

HÔPITAL ST. LOUIS, rue des Récollets, No. 2.—An alms-house or hospital existed here from very remote times, which, being taken under the protection of St. Louis, was enlarged and called after him. The present building, founded by Henry IV. in 1602, was erected after the plans of the architect Villefaux. It is a fine specimen of the architecture of that time, occupying a quadrangle of 360 yards by 240, with 8 lofty pavilions in the centre and angles. A spacious yard and gardens, with all the requisite offices, enclosed by a wall and fosse, surround the central edifice. Opposite the entrance in the first court is a statue of Monthyon. The wards are 144 feet in length by 24 in breadth, and are 11 feet high on the ground floor, and from 20 to 25 on the upper. Adjoining is a small chapel, the first stone of which was laid by Henry IV.; its lateral walls are flanked with buttresses; the front is gabled, with a bold archway; a niche on each side displays the statues of St. Louis and St. Roch. Opposite is a gas apparatus for lighting the establishment, remarkable for being the first established in Paris. Next is a house for the *Dames de St. Augustin*, 25 in number, who attend upon the sick. The establishment has a vast wash-house of its own. The hospital is said to have derived its name from having been originally devoted to persons infected with the plague, of which St. Louis died at Tunis, in 1270. Strangers are readily admitted. (See p. 156.)

The visitor on leaving the Hôpital St. Louis may proceed, but from the disgusting effluvia to which he would be exposed he is by no means recommended to do so, to the

POUBBETTE DE MONTEAUCON, which lies a little outside the Barrière du Combat, at the foot of the *Butte de Chaumont*.

This hill is composed of nearly the same geological formations as the heights of Montmartre, and for a long time has been quarried also. Near the quarries was formerly a mound, on which stood gibbets; the bodies of the criminals were left to decay in a charnel-house underneath. Since the abolition of this place of execution, about the beginning of the last century, so admirably described in the *Notre Dame de Paris* of Victor Hugo, the contents of all the cess-pools of the houses of Paris were till lately deposited here. A raised causeway of stone advances between two black and deep reservoirs: along the edges of the upper one the carts, consisting of enormous tuns placed on wheels, were arranged, and emptied their contents into a shelving trough placed a little below the causeway, from whence, after much raking and examination, they were thrown into the reservoir. Men remained here whole days searching for money, jewels, and other valuable articles, which might chance to be found in the soil, and were sometimes very successful in their search. The contents of the upper pool drained into the second, and thence into three others successively; the water escaped into three still lower ones, whence, after long stagnation, it was conveyed in barrels to an adjoining manufactory of sal ammoniac, where it was subjected to the usual chemical process for the extraction of that salt. Several schemes had been proposed for doing away with this vast pestilential deposit, occupying a surface of upwards of 50,000 square metres; and a railroad to the forest of Bondy was actually contemplated, when M. Mary, an eminent engineer, proposed the plan actually in operation. A subterranean tunnel, ten kilomètres in length, has been constructed, from the farthest extremity of La Petite Villette to the forest of Bondy. The offensive matter is conveyed through this tunnel by a series of forcing-pumps worked by a steam-engine. About nineteen twentieths of the matter is thus disposed of, and two or three boats per day transport the remainder by the canal. The cost of keeping and working this new contrivance amounts to 108,800 fr. per annum. In a short time the sediment still remaining at Montfaucon will have disappeared, as it sells well for manure. (1) By the sides of the upper pool were formerly slaughter-houses for horses, where most of the worn-out animals of the capital were brought, and where after being killed the different parts of their bodies were carefully cut up and separated for purposes of manufacture. All this is now effected at an adjacent village called *Les Vertus*. The

(1) The City has now authorized, by way of experiment, the ejection into the public sewers, of liquid matter, previously disinfected by a peculiar chemical process.



skins, bones, blood, and flesh, are sold for different economical purposes, and considerable profit is made by this trade. About 16,000 horses are annually brought to this place. (1)

Returning by the rue Grange aux Belles to the Hôpital St. Louis, we find opposite the

ENTREPÔT DES CHARGEMENTS, where articles of commerce, which have been introduced into Paris without paying the octroi duty, are deposited by the owners, till the duty is paid.

On the northern bank of the Canal St. Martin is the

ENTREPÔT DES SELS.—The principal store is of great size, and about 9,000,000 lb. of salt issue hence for the annual consumption of the capital. Opposite, on the southern bank, are the other *greniers* of the *Douanes de Paris*, as well as the

ENTREPÔT DE LA COMPAGNIE DES DOUANES, Place des Mairais.—This establishment, erected in 1834, by a joint-stock company, for the reception of goods in bond, consists of a spacious area bordering the Canal St. Martin, in which, besides sheds, are two large warehouses 250 feet in length, with a covered court between, for stowage. They are four stories high, and built of stone, with brick arches. Sugar, coffee, foreign wines, drugs, wool, cotton, &c., are the principal goods stored here; they pay a moderate charge for warehouse-room, and if not removed in three years are sold to defray the expenses, the surplus being remitted to the owners. Adjoining the warehouses are the clerks' offices, &c. Strangers are admitted on application at the bureau every day, except Sundays and festivals, from 9 to 4.

Close to these buildings is the DOUANE DE PARIS, transported hither from the rue du Faubourg Poissonnière. A double doorway, between the two greater stores, leads into an arched court, having medallions on which are inscribed the names of the principal commercial cities throughout the world. The whole of this area is covered with a roof resting upon immense iron arches. The building is of the Doric order.

At No. 12, rue de la Douane, is an elegantly sculptured edifice, formerly occupied by the Masonic Grand Orient, and now devoted to the *Conseils des Prud'hommes*. (See p. 78.)

(1) A new system for utilizing the dead bodies of horses has been applied with success. Immediately after the animal is killed, and the skin taken off, all the other parts of the body are put into iron cylinders, into which steam is then forced, and the whole kept at a high temperature until all the gelatinous matter is extracted. The effluvium is thus prevented, and the matter extracted, as well as the refuse, is found to be very valuable for agricultural and other purposes.

Adjoining it, is the *Wauxhall*, a public ball-room (See p. 502.) and the *Entrepôt des Glaces de Montluçon*.

The rue des Marais leads from hence again to the rue du Faubourg St. Martin. At No. 72 is an old barrack, now occupied by the Mairie of the 5th arrondissement and a company of firemen. This building was obstinately defended in the days of June 1848 by a party of insurgents.

Returning to the Boulevard, the visitor will observe the

**PORTE ST. MARTIN.**—This triumphal arch was built in 1674, after the designs of Bullet, a pupil of Blondel, architect of the Porte St. Denis. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are 8 in breadth by 16 in height. The fronts display vermiculated rustics, and the spandrels are adorned with bas-reliefs. Those towards the city represent the taking of Besançon, and the defeat of the Triple Alliance; those towards the faubourg the taking of Limbourg, and the defeat of the Germans by Louis XIV. This prince is oddly represented in the character of Hercules, with a large wig, leaning on a club. Between the consoles of the entablature are military designs; in the centre is the sun, which Louis XIV. took for his emblem. On the southern attic is the inscription:

Ludovico Magno Vesontione Sequanisque bis captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus. Præf. et Ædiles P. C. C. R. S. H. MDCLXXIV.

The northern one has the following:

Ludovico Magno, quod Limburgo capto impotentes hostium minas ubique repressit. Præf. et Ædiles P. C. C. ann. R. S. H. MDCLXXV.

This arch was entirely repaired in 1819, 1820, and also in 1850, when it was surrounded with iron railings.

At the opposite end of the Boulevard St. Martin is the

**CHATEAU D'EAU.**—This magnificent fountain, executed in 1811, from the designs of Girard, and supplied with water by the Canal de l'Oureq, consists of four concentric basins placed one above another, the largest of which is 90 feet in diameter. From the centre of the uppermost rises a shaft, ornamented with leaves, supporting two pateræ of different dimensions, from whence the water falls in a fine cascade from basin to basin. Four pedestals support each two antique lions spouting forth water. The lions, shaft, &c., are of cast-iron, and the basins of Château-Landon stone. This fountain cost 100,000 francs.

A flower-market is held here on Mondays and Thursdays. To the west stands the *Théâtre de l'Ambigu*, and further

on, the *Théâtre de la Porte St. Martin*. (See p. 492.) (1)

On descending the rue St. Denis, (2) the stranger will find the ENTREPÔT GÉNÉRAL DES GLACES, 313, rue St. Denis.—This is a large plate-glass warehouse, which has replaced a royal manufactory formerly established at 24, rue de Reuilly, but abolished after the revolution of 1830. It belongs to two companies, that of Montermé, and of Quirin and Cirey. (3) The glass is cast at St. Gobin and at Cirey, near La Fère, and polished at Chauny. It is then brought to Paris to be silvered and sold. Glasses can now be made of the dimensions of 172 inches by 110 inches; in the time of Louis XIV. the largest glass made was 48 inches square. (4) The price of mirrors increases in a multiplied ratio in proportion to the size, on account of the great difficulty in casting large plates. A glass 20 inches by 12 may, however, be obtained for about 8 fr., while the largest just mentioned may cost 10,000 fr. Visitors may see the operation of silvering, &c., every day from 9 to 12, on applying to the Porter, to whom a small fee should be given.

In the rue St. Denis, No. 277, is the extensive establishment of the *Bains St. Sauveur*. In the rue Thevenot is a narrow street leading to the spot once known as the *Cour des Miracles*, the description of which will not be readily forgotten by the readers of Victor Hugo. Even up to the reign of Louis XIV. it was the squalid receptacle of the most abandoned and depraved of Paris. In wretched hovels surrounding a court more than 500 families lived heaped together; thus forming a

(1) The carriage-road of this Boulevard was lowered in 1850.

(2) This street is one of the most ancient of Paris. According to an old legend, St. Denis marked it out with his footsteps while walking with his head under his arm to the place where he wished to be buried. In 1197, it reached as far as the Rue Mauconseil, and in 1594 it ended at the ramparts built by Francis I., now the boulevards. The Kings of France used to enter Paris on state-occasions by the Rue St. Denis, which was long the chief street of Paris. The *bourgeoisie* of this street has always taken a great part in the political troubles of the capital, from the accession of Henry IV. down to the insurrection of June. Of the five hospitals it contained the church of St. Leu has alone survived.

(3) The art of manufacturing mirrors was established in France in 1634, and, in 1666, Colbert created a royal manufactory in the rue de Reuilly. Previous to that period, the finest mirrors came from Venice. The glass employed in forming mirrors was *blown* until 1559, when a Frenchman, named Thevart, discovered the art of *casting* it, which process was carried to a high degree of perfection in 1688, by M. Lucas de Nehon; the art of polishing was invented by Rivière Dufresné.

(4) The largest iron table cast in France for polishing, &c., was made in 1841, and weighed 25 tons. It is at Cirey.

centre of vice, crime, and disease. The inmates had a slang of their own called *Argot*, still used by thieves, and were subject to leaders. In 1667 this nuisance was partially suppressed. The site is now a quiet commercial court-yard. The visitor will remark the dark and filthy streets occupying the lower part of this arrondissement. Some interesting story or tradition is generally attached to the singular names they bear. (1)

From the rue Thevenot the stranger is led to the rue Montorgueil, where he will meet with the *Marché aux Huitres*, opened in 1844; (2) and a few steps further, at No. 34, rue Mauconseil, the *Halle aux Cuirs*, for the sale of leather, built in 1784, on the site of the Hôtel de Bourgogne, where the *Confrères de la Passion* gave dramatic representations. (3)

## SIXTH ARRONDISSEMENT.

THIS is the most straggling and incompact of all the arrondissements. The visitor may follow the boulevards, and enter it by the Boulevard du Temple, where there is the *Opéra National*, opened in 1847, besides several of the minor theatres situated close to one another. (See p. 490.) At No. 42, stands a large and newly erected house, which has replaced a mean and small one, from an upper window of which Fieschi discharged his *Infernal Machine*, on the 28th July, 1835, with a design of taking the life of Louis Philippe, while passing along the boulevards at the head of his staff, and by which Marshal Mortier, Colonel Rieussec, and several other persons, were killed, as well as a number wounded. Immediately opposite is a handsome coffee-house called *Jardin Turc*. North of the boulevard this arrondissement contains little worthy of notice. At No. 68, rue du Faubourg du Temple, is a large barrack for infantry; the portion lying beyond the canal is but thinly peopled and mean-looking. Several severe conflicts took place in this faubourg in the days of June 1848. South of the boulevard, and parallel to it, is the rue Vendôme, which contains some fine hotels. In the rue du Temple, No. 94, are the *Bains Turcs*, and nearly opposite the elegant front of

STE. ÉLISABETH, 2nd district church of 6th arrondissement,  
—This church, originally the chapel of a convent for nuns

(1) See HISTORY OF PARIS, 3 vols. Published by Galignani.

(2) The annual consumption of oysters in Paris is calculated at from 1,700,000 to 1,800,000 francs.

(3) A proposal for removing this establishment to the rue Mouffetard, the quarter where tanning is carried on to a great extent, is now under consideration.



called the *Dames de Ste. Élisabeth*, was erected in 1628. It is dedicated to Ste. Élisabeth of Hungary. The front consists of a basement story with fluted Doric pilasters, and an upper Ionic one supporting a sculptured segmental pediment. The interior consists of a nave with Doric pilasters, and two aisles. Some of the windows are pointed, others in the Saxon style. In the first chapel of the left-hand aisle is an Adoration of the Shepherds; in that of Ste. Élisabeth are two frescos by Serrur, and a magnificent altar-piece by Blondel, representing Ste. Élisabeth depositing her crown at the Saviour's shrine. Between the windows is Judas kissing the Saviour, by Fourau. In the aisle behind the choir are four large frescos, by MM. Bézard, Bohn, and Roger. The first represents by well-known sacred subjects the seven sacraments of the Catholic Church. In the second the virtue of Charity is exemplified in a similar manner; in the third, that of Hope, and that of Faith in the last. The choir is separated from the aisle by four Doric columns disposed in a semicircle. Behind the high altar is the Lady Chapel, with six stained windows, representing Saints, by Mr. Jones, an Englishman. In the first recess of the right-hand aisle, the tympan of the ogive, painted by Roger, represents King David and Magdalen; two angels are above. The intrados of the pointed arch is painted with medallions containing cherubs and other devices. The following recesses are formed into chapels; the first, painted by Bézard, represents Ste. Geneviève: above, is a medallion with the Saviour; Faith and Hope are on either side. The wainscoting displays some fine modern bas-reliefs carved in oak. In the next is a *Mater Dolorosa*, by Bézard, and in the last, the baptismal chapel, is St. John baptizing Christ, by Pérignon. The font is well sculptured in marble. The semi-cupola of the choir has a fine fresco by Alaux, representing the apotheosis of Ste. Élisabeth, with several historical portraits.

The adjoining rue Neuve St. Laurent leads to the rue Ste. Élisabeth, behind this church, where is the City school of instruction for both sexes belonging to the sixth arrondissement. In the rue Neuve St. Laurent is also, a few steps off, the *École Municipale Turgot*, and opposite, at No. 14, is an entrance to

THE SYNAGOGUE, having its principal entrance at 15, rue Notre Dame de Nazareth.—This temple was thoroughly repaired in 1852. The interior is decorated in the Moorish style; the galleries for the ladies rest upon columns supporting six arcades on each side, forming together the number of the tribes of Israel; the Tabernacle is to the south; its façade, which is of white marble, is approached by six steps of the same material; its interior is semi-circular. Before it is the

*theba*, or altar, having on one side two seats for the officiating rabbins, and on the other the organ. The Great Rabbin is M. Isidor. Service on Friday and Saturday evenings, the hour varies according to the time of sunset.

Returning to the rue du Temple, we find the

**MARCHÉ DU VIEUX LINGE.**—This market was erected in 1809, upon part of the site of the ancient Temple. It consists of four galleries, containing 1888 shops or stalls. Here old clothes, linen, shoes, iron, tools, &c., are sold at low prices. Behind this market is an arcaded building with shops, erected in 1788 on speculation, when the Temple was a sanctuary for debtors.

The TEMPLE (1) formerly contained a large square tower flanked with four turrets, built in 1222. In that tower Louis XVI. and his family were imprisoned in 1792, and thence he was led to the scaffold. Sir Sidney Smith, Toussaint Louverture, Moreau, and Pichegru, were also confined there. In 1805 the tower was demolished. Before the revolution of 1789 the Temple consisted of two distinct parts, viz., the Temple properly so called, and the palace of the grand prior. The former was private property, and consisted of hotels, gardens, and dwellings for tradesmen, artists, and also for debtors who took refuge at the Temple to avoid arrest. The palace of the grand prior is all that now remains of the ancient Temple. It was built about 1566, by Jacques de Souvré, grand prior of the order of Malta; and the Chevalier d'Orléans, afterwards invested with that dignity, caused considerable repairs to be made to it in 1721. The Duke of Angoulême was the last grand prior of Malta. In 1812, this building was repaired and embellished, with the design of becoming a residence for

(1) The order of Templars, founded at Jerusalem in the 11th century, during the Crusades, consisted at first only of six monks, and a grand master. They came to Europe from Palestine in 1128 to make proselytes, and in a short time became possessors of a vast extent of ground in the Faubourg du Temple, where they established the seat of their rule, and exercised for more than two centuries a power, the prerogatives and abuses of which monarchs were in a measure forced to respect. The Temple was such a stronghold that Louis IX., before setting out for the Crusades, had his treasure conveyed there, as did Philippe le Hardi and Philippe le Bel. Their wealth, irregularities, and turbulent conduct at length induced Philippe le Bel to suppress the order in 1312, putting many of them to the torture on a charge of sorcery, and seizing their possessions. In 1314 Jacques de Molay, and Guy, brother of Robert dauphin of Auvergne, two of the chiefs of the order, were burned alive on the spot where now stands the equestrian statue of Henry IV. on the Pont Neuf. Part of their wealth was assigned to the brethren of the order of St. John of Jerusalem, afterwards called Knights of Malta.

the Ministre des Cultes ; and in 1814 it was converted into a convent. The front consists of a basement story only, decorated with a portico formed of six Doric columns, and flanked by two projecting bodies ; in front of each is a fountain in the form of a pedestal, surmounted by a colossal statue by Pujol. The statue on the right represents the Marne, and that on the left the Seine. The front towards the court is decorated with eight coupled Ionic columns, above which are stone figures, of Justice, by Dumont ; Hope, by Lesueur ; Abundance, by Foucou ; and Prudence, by Boichot. A new chapel was erected in 1823, between the palace and the Marché du Temple. Its front is ornamented with two Ionic pilasters, surmounted by a sculptured triangular pediment. The interior is decorated with columns of the Ionic order, supporting arches surmounted by 3 flat compartmented cupolas. The private chapel of the nuns forms a species of transept on the left, and is railed and latticed. Opposite are two pictures by Lafond, one representing St. Louis, the other St. Clotilda, and a copy of a Holy Family. The convent belongs to the *Dames Bénédictines de l'Adoration du St. Sacrement*.

The FONTAINE DE VENDÔME, rue du Temple, a plain building formerly attached to the ancient wall of the Temple, is named after the Chevalier de Vendôme, grand prior of France.

The visitor will find himself, on leaving this street, near the MARCHÉ ST. MARTIN, a parallelogram of 300 feet by 180, erected in 1807 in the enclosure of the abbey of St. Martin des Champs. The stalls, nearly 400, are arranged in two large buildings. In the centre of the market is a fountain, consisting of a basin supported by three allegorical figures in bronze, representing the genii of hunting, fishing, and agriculture ; two smaller fountains stand at the opposite railing. Near the Marché St. Martin is a public promenade planted with trees.

From hence the rues de la Croix and du Vert Bois lead into the rue St. Martin, on the eastern side of which is the

FONTAINE ST. MARTIN.—This fountain, built against a round and spired tower that formed part of the walls of the ancient abbey of St. Martin des Champs, consists of a circular basement and two pilasters in rustic Doric, surmounted by a pediment. The tower is remarkable, as being the only one remaining of the many that were placed round the outer wall of the celebrated monastery that stood where we now find the

CONSERVATOIRE DES ARTS ET MÉTIERS, rue St. Martin, No. 224.—M. Gregoire, bishop of Blois, was the first who suggested the idea of forming a national repository of machines, models, drawings, &c., for the improvement of machinery and implements connected with manufactures, agriculture, and other

branches of industry. The formation of this establishment was ordained by a conventional decree in 1794, but it acquired little importance till 1798. Three repositories of machines previously existed in Paris. At the Louvre were those which M. Pajot d'Ozembray presented to the Academy of Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Charonne, were 500 machines, bequeathed to the government in 1782, by the celebrated Vaucanson. Another repository in the rue de l'Université contained a numerous collection of agricultural implements of all countries. These three repositories, formed into one by a decree dated 1798, were established in the buildings of the ancient abbey of St. Martin des Champs, and all persons to whom patents were granted were bound to deposit them at the Conservatoire des Arts et Métiers, together with the description, plans, designs, and models relating thereto, and the Conservatoire was authorised to have them printed, engraved, and published. In 1810, a gratuitous school of arts was formed, which, in 1817, was completely reorganised, and, in 1819 and 1836, received considerable additions. In 1838, a royal ordinance established it on its present footing. (See p. 111.) Connected with it are two national schools of arts and trades at Châlons and Angers.—*Exterior*.—The buildings are remarkable: they consist of the vast *corps de logis* of the abbey of St. Martin des Champs, and of the chapel of that religious house. The chapel was built in the early part of the 13th century by Pierre de Montereau, the architect of the *Sainte Chapelle*. The interior is of fine Gothic architecture. Adjoining are spacious halls containing the interesting collection of the Conservatoire, and communicating with a court with new Doric buildings for lecture-rooms. The principal court is entered from the rue St. Martin by an elegant arch-way, crowned with a triangular pediment, profusely sculptured. The entablature towards the street is supported by two caryatides, representing Art and Science. The frieze denotes the object to which the buildings are devoted, by the words: *Agriculture, Commerce, Industrie*. Towards the court, the frieze bears inscriptions, commemorating the inauguration of the Abbey by Henry I. of France, in 1060; the institution of the Conservatoire on the 19th Vendémiaire in the year III (1794); its installation in 1798, and the erection of the new buildings from 1845 to 1852. The still unfinished court has a central Doric pavilion in front (its entrance communicating with the principal staircase), and is bounded to the left by a still unfinished buttressed wing, containing the offices of the Administration; to the right, by the refectory, which now



contains the library. This, also built by Pierre de Montereau, is one of the most curious pieces of architecture in Paris, and one of the most perfectly preserved. It is 42 mètres by 7. The building had originally eight ogive windows on each side, and two in front; those on the southern side are now walled up, and only the roses left open. The main walls are flanked externally by buttresses. This beautiful hall, the windows of which have been further enriched by stained glass, is worth the attention of the antiquarian.

*Interior.—Library.*—The new library is fitted up in the most tasteful style. It is bisected by a line of seven lofty and slender columns, from each of which spring eight ribs, expanding along the groins of the vault. To the right on entering, is an elegant Gothic recess, with a groined head; a projecting balustrade shows that it was formerly used by the monks as a pulpit for reading during meals; at present it is merely ornamental; a secret staircase within the wall gives access to it. The whole interior of the building is painted in the Byzantine style; the capitals and bases of the columns are gilt. The floor is boarded in the centre, but bordered with a sort of mosaic of glazed bricks of various colours. The book-cases and furniture are of oak, and of Gothic design. The ogives of the eastern wall, now walled up, contain figures of Chemistry, Natural Philosophy, Painting and the Plastic Art, painted in fresco; in the roses above are busts representing Art and Science. The general effect of the whole is extremely grand.

The visitor may pass from this to the collection-rooms on the *Ground-floor*.—In the vestibule, which contains a bas-relief, representing Dædalus and Icarus, by Ruxtheil, and gives access to a spacious garden which is not open to the public, are models of smelting-furnaces, and the machinery used in raising the obelisk of Luxor (See p. 186, 194.) In the hall to the left on entering, are weighing machines, together with a collection of the weights and measures of the principal countries of the world. Returning to the vestibule, the first room to the right contains specimens of pottery, porcelain, silks, glue, &c. In an out-house communicating with this room is Tuxford's locomobile steam-engine, which obtained a prize-medal at the Great London Exhibition, and is kept a-going on public days, to show how it communicates motion to other machinery. The adjoining gallery, called *Salle des Filatures* (1) contains looms and spinning-machines of every de-

(1) This gallery has an historical interest, from the fact of the 27 representatives of the Mountain assembling here on the 13th of June, 1849, when the demonstration against the expedition to Rome was dispersed by General Changarnier in the

scription. In the third room of this suite are printing-presses, a machine for making screws, and the machine which was used for making the Assignats. A door to the left opens into a spacious hall containing agricultural implements of every kind, ploughs, harrows, mills, &c. besides a collection of seeds and other articles relating to husbandry. From hence in fine weather the visitor may enter a part of the garden partitioned off for the purpose, where he will see, under a shed, a considerable number of ploughs, crushing and winnowing-machines, &c., and further on, Easton's patent water-ram in full play. Returning to the vestibule, the visitor should now ascend the magnificent double staircase, and enter the galleries in the

*Upper Story.*—Here the main gallery is filled with steam and fire-engines, machines for iron-foundries, models of roofing, &c. To the left is a room with a diorama, leading to a suite of four rooms, containing severally : 1st, models of apparatus for heating and lighting ; 2dly, highly curious specimens of turnery, besides turning-lathes, including one which belonged to Louis XVI., capstans, cranes, and Ramsden's dividing machine. 3dly, musical instruments and large mirrors, 4thly, a collection of optical instruments. The visitor must now return to the main gallery, and enter those which run parallel to it, filled with geometrical illustrations of the intersections of lines and surfaces, bridges, carpentry, compasses, locomotives, pulleys, specimens of stereotype, furnaces, crys-

rue de la Paix. When the representatives of the Mountain who were assembled at the time in the Palais Royal, were informed of this, they placed themselves under the protection of the artillerymen of the National Guard, and, escorted by them, quitted the Palais Royal and proceeded to the Conservatoire des Arts et Métiers, with the intention of overthrowing the existing government, and establishing a provisional one. They first assembled in the Petit Amphithéâtre opposite to the Salle des Filatures, but afterwards adjourned to the latter. They did not however seem much agreed among themselves as to the best course to be pursued; proclamations, declaring that the President and the Assembly had forfeited their authority, were indeed drawn up, as well as an appeal to the people; but their consultations were soon interrupted by the arrival of a detachment of soldiers, leaving them no other alternative but flight. Some made their escape through the back-doors leading to the Marché, and many, among whom Ledru-Rollin, Boichot, and Rattier, through the sixth of the eight windows of this gallery (counting from the side of the vestibule) which look into the garden. The troops and National Guards arrested a few stragglers, who, together with other persons taken up on the following days, were tried before the High Court of Justice, convoked for the purpose at Versailles.

tallizations, &c. The last room of this suite, communicating with the opposite extremity of the main gallery, contains specimens of the ceramic art, such as porcelain, glass, &c. The rooms of the adjoining wing to the left, are filled with instruments of natural philosophy, such as air pumps, barometers, a powerful electric machine with an immense battery, &c. The last room of this suite is devoted to watch-making; it contains all the instruments used in that profession, besides clocks, chronometers, &c. It is highly gratifying to an Englishman to find the names of his countrymen abounding in this museum:—Maudslay, Watt, Stephenson, Davis, Taylor, Edwards, Judd, Barker, Atkins, &c.

Before leaving the Conservatoire, the visitor should follow the passage which leads to the library, and enter the square Doric court already mentioned, in which are the *Grand* and *Petit Amphithéâtre* for lectures. The former is remarkable for its elegance, size, and comfort; the benches rise gradually from the floor to an elevated gallery; which is approached by a staircase in the passage; there is another entrance to the amphitheatre below. The professor's chair is opposite to the gallery. This room will conveniently contain about 300 persons. (1) The *Petit Amphithéâtre* has little to recommend it.

The *Conservatoire des Arts et Métiers* is open gratuitously to the public on Sundays and Thursdays, from 10 to 4, and on Mondays, Tuesdays, Wednesdays, and Saturdays, from 11 to 3, at the charge of one franc. The Library contains 20,000 volumes, on mechanical and mathematical subjects, and is open to students every day, Mondays excepted, from 10 to 3. On Mondays it is open to visitors, with the museums, at the charge of one franc. The lectures, which had been interrupted on account of the improvements in progress, are now resumed; they are all public and gratuitous, and turn upon geometry, drawing, and designing, agriculture, mechanics, *économie industrielle*, *législation industrielle*, chemistry, practical natural philosophy, and explanation of machines. A programme of the days, &c., on which these lectures are delivered may be had at the Conservatoire.

To the south of the *Conservatoire des Arts et Métiers* is

ST. NICOLAS DES CHAMPS, parish church of the 6th arrondissement, which existed upon this spot as early as 1119, and became parochial in 1184. It was enlarged in 1420, and in 1576 the choir and the chapels behind it were constructed.

(1) In consequence of a late decree of the Minister of Public Instruction, lectures on recent inventions, specially intended for the instruction of workmen, are given here every Sunday; and on Thursdays to the pupils of the collèges and lycées.

The western front is of the period 1420, and is in the purest pointed style, displaying two gables flanked with crocketed pinnacles, and connected by flying arches with the front of the nave, also terminating in a gable end. The porch is magnificently sculptured, and adorned with eight statues of saints and angels. The principal window over the porch and the circular one above are remarkable for their elegant tracery and sculpture. The tower is square, flanked with buttresses, and crowned with an open-worked parapet. The interior consists of a nave and choir, with double aisles, lateral chapels, and a demi-transept towards the south. The nave and aisles are Gothic; the choir is a mixture of Greek and Gothic; it has elliptical Doric columns. Both nave and choir have large clerestory windows with simple tracery, but no triforium gallery. The high altar is formed of Corinthian columns of dark marble, surmounted by a pediment. The picture of the Assumption between the columns is by Vouet. In the baptismal chapel, to the right on entering, is a curious Baptism of Christ, of the early Italian school. In the Chapelle des Trépassés is a Deliverance of Souls from Purgatory, and Christ in the Garden of Olives, by Rouget. In the adjoining one is Christ bearing the Cross, by Coutant, and in that next to it is a valuable Ste. Geneviève, and St. Germain giving his blessing to Ste. Geneviève, by Jouy. The Raising of Lazarus, by Souchon, is in the next. In the following one, a Circumcision, and a large and very curious picture of Louis XIII. making his vow to the Virgin. In the 6th chapel is a Holy Family, and the Virgin in the act of teaching the Saviour to read. In the 9th, is the Apotheosis of St. Bruno, by Lesueur. In the 10th is St. Martin curing a leper, and in the 11th, the Lady Chapel, the vault of which is tastefully groined, are two large paintings by Caminade, the Adoration of the Shepherds, and the Repose after the Flight to Egypt. In the ogive above the altar is a colossal bust of Christ, painted on Volvic lava by M. Perlet, resembling the Byzantine mosaics; its surface is imperishable, being of the nature of enamel. Behind the high altar is a chapel of the Holy Sacrament, enclosed by the altar itself and the apsis. The altar-piece represents the Last Supper. In the chapel of St. Cecilia is a picture of that saint, by Landelle; in the 17th, dedicated to St. Vincent de Paule, the wainscoting contains three excellent old paintings on wood, representing the Passion. In the next is St. Charles Borromeo relieving the plague-stricken at Milan, and a St. Elizabeth. In the Chapel of St. Stephen, opposite the south door of the church, is the saint by the bedside of a sick man. The southern porch is elaborately sculptured, and consists of four Composite pilas-



ters supporting a triangular pediment. Many distinguished persons were buried here; among them, Budœus, the restorer of Greek literature in France; the philosopher Gassendi; Henry and Adrien de Valois, historians; and Mlle. Scuderi.

At No. 151, rue St. Martin, is a fine old hotel, of the days of Louis XIV. At No. 181, rue St. Denis, is

ST. LEU ET ST. GILLES, 1st district church of 6th arrondissement.—On the spot where this church now stands, a chapel was erected in 1236, which, in 1617, became parochial. The building was repaired in 1320, and in 1611, the choir, with its aisles and chapels, was rebuilt. The front is gabled, and flanked by two square spired towers. Above the pointed door-way is a large Saxon window, flanked by columns supporting an ogive. The interior consists of a nave and choir with aisles; the ribs of the nave unite in plain bosses, and spring from the capitals of clustered columns originally reaching to the ground, but barbarously lopped about half-way down, for the purpose of placing pictures. In the aisle to the left on entering the original span of the arches is narrowed by projecting piers ending in plain pointed arches. In the choir, the ribs unite in a highly-sculptured pendant boss. The choir is higher than the nave. Some canopies and brackets with the figures of Sts. Gilles, Peter, Vincent de Paule, Chrysostom, Leu, Paul Borromeo, and Austin, adorn the piers of this part of the church. The high altar was raised in 1780, and a chapel constructed underneath by the knights of the Holy Sepulchre, consisting of 8 sepulchral Doric columns without bases, supporting a cupola pierced with a skylight. Georges Cadoudal, the conspirator under the Consulate, when pursued, contrived to conceal himself in it for several days. This church is very rich in relics; it was the only one in which the priests ventured to perform mass for the repose of the soul of the Princesse de Lamballe, on the day of her horrible murder. A few days after it was put up to auction as national property, and bought for a trifling sum by two Jews, who converted it into a warehouse for saltpetre. In 1802, when the churches were re-opened for the Catholic religion, they let it for 3000 fr. a-year, and subsequently increased it to 10,000 fr., which continued till 1813, when the City repurchased it for 209,312 fr.—In the first chapel of the right-hand aisle is the portrait of St. Francis de Sales, taken after death, by Philippe de Champagne; also a good Adoration of the Shepherds and a Descent from the Cross. In the 2d is a Vision of St. Catherine, by Picot, and St. Lawrence receiving the crown of martyrdom; in the 3d, the Martyrdom of St. Denis, by Marquet, and a small painting of the Presentation. In the 4th,

St. Leu presented with the mitre, by De Vaines, and a Passion. The 5th, being the Lady Chapel, has four frescos, by Cybot. The first represents St. Leu and St. Gilles administering the Sacrament; the 2d, Christ imploring forgiveness for mankind before the throne of God; the 3d, Christ receiving the Scriptures from the hands of the Lord; and the 4th, the expulsion of Adam and Eve from Paradise. In the 6th is St. Leu blessing an infant, by Goyet. Some old stained glass by Pinaigrier is in the window. Before the sacristy is a fine Madonna and Infant of the Italian school. Next we see a curious specimen of sculpture, of 1065, in three compartments; the middle one representing the Lord's Supper, that to the left Judas kissing the Saviour, and the one to the right the Flagellation. There are besides in the aisle the Adulteress, and St. Gilles in the act of prayer, by Delaval; as also Christ restoring sight to the Blind, by Colson. In the nave are:—St. Leu delivering prisoners, by Degeorge; and St. Gilles discovered in his retreat by the king of the Goths, by Monvoisin. St. Leu being considered a healer of the sick, the kings of France, on their accession, used to visit this church during nine days, to solicit health of the saint.

At No. 124, rue St. Denis, we find the COUR BATAVE, erected by a company of Dutch merchants in 1791.—It was formerly surrounded with porticos and a covered gallery.

The visitor may now turn into the rue des Lombards, which may be taken as a fair specimen of the commercial streets of old Paris; a narrow street to his right will lead to the

TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in 1508-22.—This is the only part remaining of the church of that name, which was demolished during the revolution of 1789, and occupied the area of the present market. This magnificent tower, which is 156 feet in height, was formerly surmounted by a spire 30 feet high, and is at present one of the purest and most precious relics of Gothic architecture extant. The turret at the north-western angle, the battlement at the summit, and its profuse and graceful tracery, are its principal features. It will shortly, it is stated, be the centre of a square planted with trees, and flanking the new rue de Rivoli. The market established at its foot is for the sale of old clothes and linen.

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## SEVENTH ARRONDISSEMENT.

THE visitor will enter this arrondissement from the rue des Arcis, and, proceeding up the rue St. Martin, will find, at No. 2,

ST. MERRI, parish church of the 7th arrondissement.—This church was originally a small chapel dedicated to St. Pierre-

des-Bois, near which St. Mederic or St. Merri died in 700. In 1200, the church, being built on the site of the chapel, took for its patron St. Merri, whose relics it contained. The present edifice was begun in 1520, but not finished till 1612. The western front is a most beautiful specimen of the florid Gothic, of the date 1520. The principal entrance is pointed, and flanked by two lofty buttresses, adorned with pinnacled tracery, expanding in rich canopies below, thus forming heads of niches in which are placed the twelve Apostles in a high state of preservation. Above is a large crocketed window. To the north is a beautiful octagonal turret, and to the south a modern square one, the Doric and Corinthian design of which unfortunately spoils the whole. The two lateral doors are equally well adorned with elaborate Gothic tracery. In the rue du Cloître St. Merri is the gabled front of the northern transept. The interior is cruciform, with double aisles, and bears a later date. The transepts have fine rose windows. In most of the windows are specimens of old stained glass, interspersed with some modern. The junctures of the vaulting, mouldings, and piers, are all without capitals; in the chapels of the choir are curious large circular pillars with bands for capitals, and the ceiling of the intersection of the nave and transept is covered with florid tracery. The first chapel of the aisle to the right on entering, erected in 1754, is that of the Holy Sacrament; it communicates with the aisle by three circular arches, and is adorned with Corinthian pilasters and three cupolas pierced with skylights. It contains a good picture, by Colson, of St. Charles Borromeo during the plague at Milan, and another of St. Chrysostom, by Péron. The altar-piece represents the Saviour with the two Apostles, Andrew and Peter. On one of the piers of the arches are a Holy Family, and the portrait of St. Vincent de Paule. Over the lateral doors are alti-rilievi, and at the entrances are two plaster statues, St. Sebastian, by Debay, and St. John the Baptist, by Laitie. Next is the chapel of Notre Dame des Suffrages, with Gothic carving in oak. In the following transept is St. Peter praying, and Christ at the well with the woman of Samaria. In the third chapel is St. Martin sharing his cloak with a poor man, in the 4th, the Assumption, in the 5th, St. Germain blessing St. Geneviève, by Picot; in the 6th, the Apotheosis of St. Bernard, by Robert (1730); the stained glass in the window is by Pinaigrier. The 8th chapel contains an Annunciation, and a Descent from the Cross. This and the following chapel have some good ancient stained glass in the windows, representing sacred subjects. The 10th chapel, painted in fresco by Lehmann, represents the life of St. John the Baptist, the Institution of

Confession, the Adoration of Saints, and the Holy Spirit descending upon the Apostles. The 11th, painted by Amaury Duval, contains subjects relating to St. Philomène; the 12th, by Chasseriau, is dedicated to St. Mary of Egypt; the 13th, by Lépaulle, contains the portrait of St. Vincent de Paule, and the same saint a slave in Africa. In the following northern transept is St. Vincent de Paule praying, by Vanloo; also a large painting of a miraculous discovery of stolen church-treasure by a curate of St. Merri; then the Sacred Host appearing to St. Merri. In the chapel of Ste. Geneviève, the visitor will remark the panel of the altar-table, a valuable painting on wood, probably of the 14th century, representing that saint as a shepherdess; a wolf fawns upon her. In the next is a Descent from the Cross, sculptured in marble.

This church is remarkable for the obstinate resistance made in it and the adjoining streets, in 1832, to Louis Philippe's troops.

The FONTAINE MAUBUÉE, built in 1733, is at the corner of the rues St. Martin and Maubuc, which latter leads to the small rue Transnonain, which has acquired melancholy celebrity from a conflict between the people and the troops in April, 1834.

In this arrondissement are to be found some of the most remarkable of the old hotels in Paris, and the visitor must pass among the narrow streets, of which this quarter is almost entirely composed, if he would have an idea of what Paris was one or two centuries ago. No. 32, rue Michel le Comte, and No. 63, in the adjoining rue St. Avoye, which is a continuation of the rue du Temple, are worthy of attention.

The HÔTEL DE ST. AIGNAN, 57, rue St. Avoye, is a magnificent edifice built by Le Muet. Its Corinthian architecture is pure and of fine proportions, though the effect of the whole is now spoiled by two stories having been added to the original building. On its site stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here; and it was then called the Hôtel de Montmorency.

On passing eastward by the rue des Vieilles-Haudriettes, the visitor will find, at the corner of the rue du Chaume,

The FONTAINE DE LA NAIËDE, rebuilt in 1775, and adorned with a fine bas-relief of a naiad lying among rushes, by Mignot.

In rue du Chaume, at No. 12, is the Gothic entrance to the ÉCOLE NATIONALE DES CHARTES. (See p. 114.) This entrance is situated under the spired turrets forming part of what formerly was the palace of the Prince de Soubise, and is now the

HÔTEL DES ARCHIVES NATIONALES, the entrance of which is in the rue du Paradis.—The Hôtel de Soubise was built upon



the site of a mansion belonging to the Connétable de Clisson ; and, after passing through the family of the Guises, became the property of the Rohans in 1697. The old building extends to a great depth, and with its *grands et petits appartements*, as well as the gardens, constituted the proud residence of a family whose motto was, “ Roi je ne suis ; Prince ne daigne ; Rohan je suis.” The spacious court is enclosed by a portico, of coupled Composite columns. The principal body is composed of a central pavilion of two stories, and wings of one story only, ornamented with coupled Composite columns, continued along the lower story of the pavilion, the upper story of which displays coupled Corinthian columns crowned with a pediment bearing recumbent statues. Other statues adorn the wings. The principal court is laid out in small gardens ; the *École des Chartes* (see p. 114) is installed in the buildings of the second court. Behind the principal body is a still larger court, in which elegant new buildings have been erected at the cost of 1,000,000 fr., but they are not yet sufficiently advanced to admit of description. The thorough alterations now in progress are the cause of this establishment being for the time totally closed to the public. The decorations of most of the apartments remain ; the gilded ornaments are very abundant and exceedingly beautiful, and the paintings of the ceilings and panels are of great merit. The principal saloon of the *grands appartements* is a model of the taste of 1730 ; it now forms the library of the archives, and contains a valuable bronze clock, with fine copies of the “ Day ” and “ Night ” of Michael Angelo, as well as a large table of the same date. In the *petits appartements* is a window looking into the rue du Chaume, belonging to the boudoir of a Duchess de Guise, once the owner of the palace, from whence it is said her lover precipitated himself into the street on the approach of the Duke. After the revolution of 1789, some families of noble birth, who had suffered by the times, were lodged here by order of Napoleon ; and in 1809 the whole edifice was consecrated to the preservation of the archives of the nation. This precious collection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and procès-verbaux of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity. In 1810, 11, 12, all the riches of the archives of the countries conquered by Napoleon were deposited here ; but these were taken away by the allied troops after the fall of the Emperor. The ancient nobility, also, on their return from emigration,

demanded and obtained their title-deeds, which had been sequestrated during the revolution. The collection at present is formed into six sections. The *legislative section* contains all the acts of the legislature, &c., forming a collection of 7,000 cartons. The *administrative section* comprises all the papers emanating from the public authorities; among which are the *arrêts du conseil* from 1593 to 1791; the whole in 40,000 cartons. The *historical section* is formed of the *trésor des chartes* from the 12th century to 1789, the historical monuments, and the titles and charters of the monastic bodies, including a document said to be the original diploma of foundation granted by Childebert to the Abbey of St. Germain des Prés, and similar documents granted to the Abbey of St. Denis by Dagobert, Clotaire, and Clovis II. Besides these it contains the archives of the military and religious orders, those relating to public instruction, to genealogy, &c. The number of cartons is 5436. The *topographical section* consists of all the maps and surveys authorised by the state, to the number of 4616. The *domanial section* has the title-deeds of princes, nobles, and public bodies, deeds of sequestration, &c., in 26,000 cartons. The *judicial section*, kept at the Palais de Justice, contains all the acts, decrees, and records of the parliaments and other courts of the kingdom, in 63,000 cartons. Besides these sections a library of 14,000 volumes is attached to the archives, in which are to be kept the volumes of the *Records Commission* of England, presented by the British Government. The most interesting objects are the famous iron chest, made by order of the National Assembly in 1790, the seals and golden bulls of the papal decrees, the keys of the Bastille, the silver keys of Namur presented to Louis XIV., the famous *Livre Rouge* found at Versailles, the testaments of Louis XVI. and Marie Antoinette, the journal of Louis XVI., the minute of the Droits de l'Homme, the plate of the assignats, medals of the Empire, the standards of the *mètre*, *gramme*, and *décagramme*, in platina, autograph letters of Napoleon, and among them the one written by him to Louis XVIII., together with a numerous collection of other curious objects. This interesting establishment would be well worthy of a visit from the antiquarian, containing as it does an uninterrupted series of records extending over a period of 1200 years. It was long erroneously supposed that most of the oldest and most valuable archives of the French monarchy had been carried to England in the 15th century, and lodged in the Tower; it has been, however, ascertained that during that period of confusion they were preserved in the monasteries, and thus were saved from the hands of the invaders.

Behind the Hôtel de Soubise, rue d'Orléans, is

ST. FRANÇOIS D'ASSISE, second district church of the seventh arrondissement.—The exterior and interior are both plain. It was the chapel of a convent of Capuchins, founded in 1623. It consists of a nave, choir, and one aisle; the galleries opening into the aisle, from whence the fraternity formerly heard service, still remain. It is only remarkable for some good paintings which it contains, namely: Noah's Sacrifice, St. John the Baptist, by Franque, St. John writing the Apocalypse, by Trezel, a Crucifixion, St. Louis visiting his soldiers sick of the plague, by Scheffer, St. François d'Assise before Pope Innocent III., by Gaillot, the same saint before the sultan of Egypt, by Lordon, and Christ at the Column, by Degeorges. A small Crucifixion, near the entrance, to the left, is also worthy of notice. At the entrance of the choir is, on the left hand, a very remarkable kneeling figure of the patron saint, in his monastic dress, of grey marble; the hands and head are of white marble. Opposite to it is one of St. Denis. Behind the altar in the choir are several large paintings; the best of which are Christ appearing to St. Catherine, St. Francis receiving the stigmata of the Crucifixion, St. Charles Borromeo at Milan, the Baptism of Christ, by Guerin, and the Communion of St. Theresa. In the aisle on the east of the nave are two beautiful little pictures by the side of the altar of the Virgin, representing the Flight into Egypt, and the Presentation in the Temple. The chapel of St. Francis possesses an excellent picture of the saint. In the windows of the Lady Chapel are the twelve Apostles in stained glass. A fine organ will be remarked over the entrance.

At the corner of the rue Vieille du Temple and the rue des Vieilles Haudriettes is the

IMPRIMERIE NATIONALE, formerly the PALAIS CARDINAL.—This hotel, erected in 1712, was the property of the Cardinal de Rohan, so famous in the time of Louis XVI., and whose intriguing spirit brought so much unmerited odium on the unfortunate Marie Antoinette. In this hotel took place the scenes described in the Mémoires of Mme Campan. The building itself is not remarkable for much architectural beauty. The Imprimerie Nationale, formerly Imprimerie Royale, was first established by Francis I. in the Louvre, in the entresol of the long gallery; in 1792 a portion of it was transferred to the Elysée Bourbon, under the name *Imprimerie du Bulletin des lois*; but the two branches were again united in 1795, and established in the Hôtel de Toulouse, or de Penthièvre, now the Bank of France; it was finally transferred to the present locality in 1809. At that time, when government papers were

printed here for half Europe, there were 300 hand-presses constantly employed. During the revolution of 1830, the mob broke into this office, and among them printers from other establishments, who destroyed the steam-presses, thinking thereby to enforce a return to hand-labour. In 1848, the establishment was spared, and assumed its present name. Government papers of every description are printed here, for the official establishments both of the capital and the departments, besides the *Bulletin des Lois*, and a great number of Oriental works, for which there are permanent correctors. About 750 persons, including upwards of 100 women and 50 boys, are constantly employed in this establishment for 10 hours daily. Compositors and pressmen earn about 6 fr. a-day. After 30 years' service they are entitled to a pension of 400 fr., and a certain small portion of their wages is deducted for a sick-fund. The bookbinders earn about 3 fr. 50 c., and the women from 1 to 2 fr. per diem. The establishment is under the management of a director, and six *chefs de service*, who have numerous clerks under them. The visitor is conducted through all the different branches connected with typography. First is the type-foundry for forty-eight different alphabets, including the Chinese, Sanscrit, Tartar, and the Assyrian cuneiform characters. Stereotyping is not practised in the establishment. The compositors' rooms come next; about 150 men are employed here. The hand-press room, a long gallery meeting another at right angles, contains upwards of 120 presses, each requiring two men. Upwards of 350,000 sheets are struck off daily by these presses. The printing of the ace of clubs, of the kings, queens, and knaves of cards, is also done here, this being a government monopoly; the number printed daily is about 12,000 packs. Card-manufacturers are allowed to print all the other cards themselves. At the end of this gallery is the statue of Guttenberg in plaster, by David d'Angers, the same which served as a model for that erected at Strasburg in 1840. The plaster casts of the bas-reliefs which adorn the pedestal of the latter are here placed on the surrounding walls. On the ground-floor of an adjoining wing is the form-room, an immense gallery filled with compositions in type, ready to be printed off as may be required. The forms or types of government papers are kept here for a long time after they are used, and fully 20,000 forms are thus preserved. The steam-press room contains an engine which works three, and occasionally four, printing-machines, equivalent to 26 hand-presses. There is also a drying-machine, worked by steam, a powerful hydraulic press, and an ingenious apparatus for cutting the edges of papers, tables, &c. The various



operations of moistening the paper, sewing and binding, will attract attention. There are also 8 machines for ruling paper. The lithographic department is not visible to strangers; the principal work it has now in hand is the reproduction of facsimiles of monastic manuscripts. The Imprimerie Nationale, besides an immense number of modern matrices, possesses also several typographical curiosities; the most interesting is the *Grec du Roi*, being a complete set of matrices of Greek characters engraved by order of Francis I., and so perfect in form, that the University of Cambridge applied for a fount of them in 1692. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which can scarcely be executed elsewhere, are also deserving of remark. When Pope Pius VII. visited the Printing-Office, the Lord's Prayer was printed and presented to him in 150 languages; and, before he returned to his carriage, he received a copy of the collection ready bound. There is a cabinet containing specimens of typography executed here, which, even to a mere observer, is one of the most gratifying sights in Paris. The authors of works of real utility, the printing of which could not remunerate private enterprise, may obtain their being printed here at the expense of government. The receipts of this establishment are about 2,800,000 fr.; the expenses 2,700,000 fr. For permission to inspect it, written application must be made, a day or two beforehand, to *M. Le Directeur de l'Imprimerie Nationale*, who appoints an hour on Thursdays for the visitor, which must be punctually kept, in order that the superintendent may conduct all visitors at the same time, and thus be saved any unnecessary trouble. The gentlemen appointed to this task take a pleasure in explaining all the minutiae of the art, and in answering any questions a visitor might be prompted to ask.

At the corner of the rue des Francs-Bourgeois, so called from certain free tenements held in it in former days by burgesses not enrolled in Paris, will be seen one of those elegant turrets still to be found in some of the most ancient parts of Paris. Near this turret the murder of the Duke of Orleans, only brother of Charles VI., on Nov. 20, 1407, was perpetrated, (1)

(1) The Duke had been supping with the Queen at the Hôtel Barbette, and was going to the Hôtel St. Paul, on a pretended summons from the King, brought by a person in the conspiracy of the Duke of Burgundy. He was mounted on a mule, followed by two equerries on one horse, a page, and three footmen carrying flambeaux. On arriving opposite a house, called L'Image Notre Dame, he was attacked by 18 armed men, headed by Raoul d'Ocetonville, a Norman gentleman. The horse of the

an event which gave rise to the bloody feud so disastrous to France, and which led to its occupation by the English.

The stranger will find, at 7, rue de Paradis, or 18, rue des Blancs Manteaux, a large edifice, the central establishment of the *Mont de Piété* (See p. 138), and at No. 14 the church of

NOTRE DAME DES BLANCS MANTEAUX, first district church of 7th arrondissement, formerly the chapel of a religious house where one of the mendicant orders, called the *Blancs Manteaux*, from their dress, or the *Serviteurs de la Vierge Marie*, established themselves in 1258. In 1297, another mendicant order, the *Guillemites*, replaced them by order of the Pope; and, in 1618, these were united to a Benedictine order, and the monastery and chapel were rebuilt. A street now traverses the site of the monastery; the left wing of the house No. 25, rue des Francs-Bourgeois, formed part of it. The present church, of an elegant style of Corinthian architecture within, was the chapel of the convent. It has now been repaired, and consists of a nave, with aisles, and a circular choir; it has an arched roof, with lateral windows, and is lofty and well lighted. The frieze is adorned with emblems of the Jewish ritual, and with monograms of various saints. The organ is in a remarkable position behind the high altar. Facing the aisle to the left, is a good picture of Jesus washing the feet of the Apostles, by Latil. On the wall of the aisle are three frescoes by Lafond; viz. the Baptism of Christ, the Marriage of the Virgin, and St. Benedict with St. Scholastica, his sister. Following the aisle are seen the Miracle of the loaves and fishes, by Andran; (1683) Christ curing a possessed man, by Frossé; Mary anointing the feet of the

equerries ran away, and the Duke was set upon by the band crying: "A mort!" "I am the Duke of Orleans!" he exclaimed. "It is you whom we want," replied the murderers, and at the same moment a battle-axe cut off his bridle-hand. Several blows of swords and clubs succeeding each other, he fell to the ground, but defended himself on his knees, parrying for some time the attacks with his arm. "Qu'est ceci? D'où vient ceci?" he exclaimed from time to time. At length, a blow from a club dashed out his brains. A man, whose face was covered with a scarlet hood, came out of the house, and with a club struck the dead body, saying, "Eteignez tout; allons-nous-en; il est mort." They then set fire to the house in which they had been concealed, and took to flight. The Duke of Burgundy a few days afterwards fled from Paris, having confessed to the Duke de Berri that the deed had been done by his order, to revenge himself on the Duke of Orleans for having placed the Duchess of Burgundy's picture among those of his mistresses. The Duke of Burgundy was afterwards assassinated at the bridge of Montereau by the son of the Duke of Orleans.

Saviour. In the right aisle is an Assumption, by Dejeanne (1740); a Holy Family, by Copinet; and the Archangel crushing the Demon. Next is the chapel of Ste. Geneviève, lately constructed. Facing the aisle is a beautiful Adoration of the Shepherds, by Bralle; next to it, an Annunciation, by Das, and over the entrance is a large and very splendid picture of the burial of St. Petronilla, of the school of Guercino. Little is known concerning this painting, one of the finest in any of the Parisian churches, farther than it was given to the church soon after the restoration of the edifice to Catholic worship, and that it came from Versailles.

Opposite the rue des Blancs Manteaux is the

MARCHÉ DES BLANCS MANTEAUX.—This small market, which is flanked by the *École Primaire Municipale pour les Israélites*, lately constructed, situated on the site of the convent des Filles Hospitalières de St. Gervais, was opened in 1819. Two semicircular fountains graced with two well-executed bulls' heads in bronze adorn the walls of the second *halle*.

At No. 47, rue Vieille du Temple, is

The HÔTEL DE HOLLANDE (so called from being the Dutch Ambassador's in the reign of Louis XIV.), built by Cottard, a fine hotel, richly ornamented in the old style. The caryatides that support the pediment of the front are graceful; and on the compartments of the walls surrounding the court may still be seen four dials and some astronomical diagrams faintly traced, with Latin inscriptions. In the first court, over the gateway, is a bas-relief, the Finding of Romulus and Remus; on the urn of the Tiber is the date 1660. The gates have fine old oak carvings. It was once inhabited by Beaumarchais.

The stranger will not regret following the rue des Francs Bourgeois, on quitting the rue Vieille du Temple; he will find it to contain some magnificent mansions of sufficient interest to repay his excursion. No. 15 is an hotel of the time of Henry IV.; No. 7, *Hôtel de Jeanne d'Albret*, of the days of Louis XV.; and No. 12 may also be noticed as the residence of the Dukes de Roquelaure, a few traces of whose grandeur yet remain, in the quarters of the gendarmerie who now occupy it. At the corner of the rue Pavée stands

The HÔTEL DE LAMOIGNON, one of the most elegant of the residences of the old nobility. It is of the same date as the centre of the Tuileries; its front is adorned with fine Corinthian pilasters, and in the pediments over the wings are shields with stags' heads, the horns held by angels; heads of hounds, &c. A beautiful balcony in the northern wing, and a curious square turret at the corner of the street, should be remarked.

In the rue Pavée, at No. 3, is the Hôtel de la Houze, and

there also stood the *Hôtels de Gaucher, de Châtillon, and d'Herbouville, or de Savoisi*. Here stood also the modern part of the prison of *La Force*, formerly the hôtel (as already mentioned) of the Duc de La Force; it was demolished in 1851, and new streets opened on its site, in consequence of the completion of the *Prison Modèle*, in the rue de Lyon. (See p. 86, 315.) The rue du Roi de Sicile leads to the space lately occupied by the *Marché St. Jean*. It was formerly a cemetery, and used as a place of execution. In 1535, a merchant, named Etienne de la Force, was burnt alive here for heresy. Here stood the house of Pierre de Craon, razed to the ground in consequence of his attack on the Connétable de Clisson in 1392. An old fountain and guard-house still exist.

In the rue des Billettes, No. 16, is

The LUTHERAN CHURCH (*Eglise des Carmes*)—This church, built in 1745, after the designs of Frère Claude, a Dominican, formerly belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 the church was bought by the City of Paris, and given, about four years after, to the Protestants of the Augsburg Confession. The front is composed of Doric and Ionic pilasters surmounted by a pediment. The interior is Ionic; it is lofty, fitted up with pews, and has an organ. In the vestry are several good pictures, presented by the late Gen. Rapp, and other protestants. Service is performed on Sundays, at 12 in French, and at 2 in German. Adjoining the church is a small quadrangular court, still possessing some remnants of a Gothic portico belonging to the old monastery. This portico has now been repaired.

## EIGHTH ARRONDISSEMENT.

### NORTHERN PORTION.

On entering this arrondissement by the rue du Faubourg du Temple, the visitor will cross the canal by a bridge with iron arches, for foot passengers, after the Venetian style. It has twenty steps, and is flanked at each end by solid masonry with cast-iron gas-lamp-posts. It is situated between two other bridges for carriages, turning on pivots.

At No. 62, in the rue Popincourt, is a military hospital, and a fountain ornamented with a bas-relief, representing Charity; opposite which is

ST. AMBROISE, 2d district church of 8th arrondissement.—This church, built for a convent of nuns, called the *Annonciades*, in 1639, was enlarged in 1802, and annexed to the parish of Ste. Marguerite. Its front is composed of four Doric



pilasters crowned with a moulded attic and pediment. The interior consists of a nave, choir, and side aisles. A large chapel of the Virgin, opening into the aisle to the left on entering, contains a valuable Annunciation, by Hallé (1659), and on the same side in the nave are a St. John the Baptist and a Crucifixion painted in fresco. At the entrance of the choir a Resurrection, by Pérón, the angel announcing the Resurrection of Christ, and an Adoration of the Magi, by Jouy. Statues of the Virgin and St. Ambroise are placed in niches on either side of the high altar. Over the altar is a picture of St. Ambroise protecting an Arian from his persecutors, by Wafflard, and on the left, Jesus bearing his Cross, by Lain; both passable pictures of the modern French school. A modern fresco by Jollivet, representing Christ inspiring the Apostles, occupies the front wall of the choir. On the wall to the right are an *Ecce Homo* and a Magdalen, of the school of Mignard.

Behind St. Ambroise, in the Avenue Parmentier, is the

ABATTOIR DE POPINCOURT, OR DE MÉNILMONTANT, the finest and largest in its accommodations of the five establishments of the kind in Paris. It was erected in 1810, and consists of 23 piles of building, on a sloping ground, and within a walled enclosure 645 feet by 570. In front of the abattoir is a small planted promenade, and, at the entrance, are two pavilions, containing the bureaux of the administration and an octroi-office. To the right and left of the central court, 438 feet in length by 291 in breadth, are four immense slaughter-houses, separated by a road crossing the enclosure; they are each 141 feet long by 96 broad, and include respectively a flagged court, on each side of which are eight slaughter-houses for the use of the butchers, 60 in number, by whom the keys are kept. Each slaughter-house is lit and ventilated from arcades in the front walls. Above are spacious attics for drying the skins and preparing the tallow; and to preserve coolness a considerable projection has been given to the roofs. Behind these slaughter-houses are two ranges of sheds, containing sheep-pens, and at the extremities are eight stables for about 400 oxen; each of these buildings contains a loft for forage. These masses of building form the sides of the courts. At the end is a commodious watering-place, and pens for cattle, besides two detached buildings, each traversed by a broad corridor, which communicates with four melting-houses, below which are cellars, containing coolers. Beyond these, parallel with the outer wall, are two buildings raised on cellars, in which the skins are kept, and near them, in front of the entrance, is a double reservoir for water, 228 feet in length, built in solid masonry, and resting on arches which form stands for

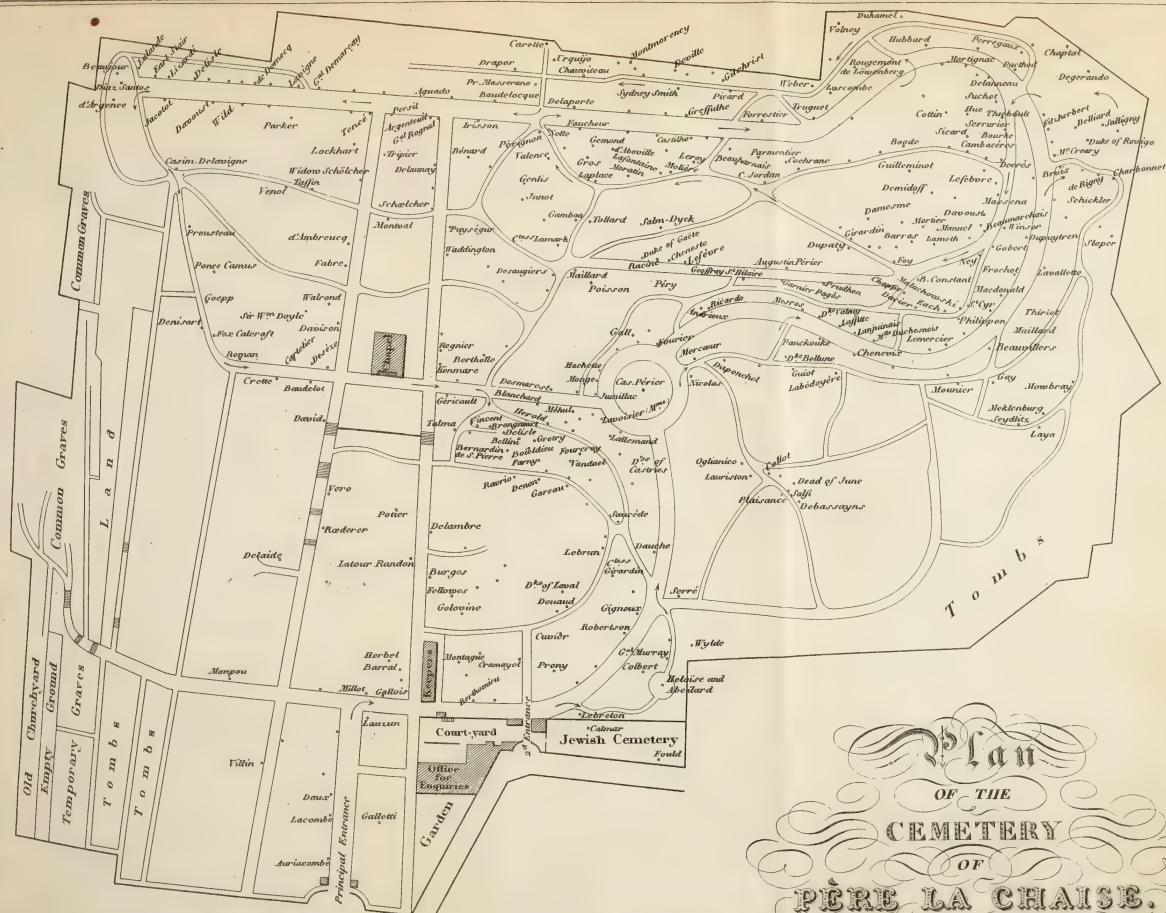
carts. There is also a *tripeirie*, or building for washing and boiling tripe and calves' feet. Cattle and sheep, on entering Paris, are immediately driven to one of the abattoirs, and there kept at the cost of the butcher; the meat is taken to the shops during the night before 4 o'clock a.m., and the men are not allowed to appear in the streets of Paris in the clothes they wear at the abattoirs. The slaughterings vary in amount here, but may be estimated at the weekly average of 800 oxen, 300 cows, 600 calves, and 3,000 sheep. The establishment is superintended by a resident inspector of police, and a market-inspector; it gives employment and lodging, independently of the butchers and their servants, to 18 employés with their families. The visitor will remark the cleanliness which prevails here, so difficult to be maintained in an establishment of the kind. Strangers are readily admitted on application at the porter's lodge.

The rue St. Maur leads from this into the rue de la Roquette, containing a spacious school for primary instruction, erected at the cost of 200,000 fr. The upper end of the street is filled with the shops of dealers in tombs and funeral garlands. Further on, the visitor will be struck with the aspect of the two large prisons, one for condemned criminals on the east, the other for juvenile offenders on the west. The latter is polygonal, having six strong towers at the principal angles, and has three stories. Both prisons are enclosed by high walls, rusticated at the angles, and present the frowning appearance which accords with their destination. (See p. 91.)

On the Place de la Roquette, in front of these prisons the guillotine is erected whenever an execution takes place. Before 1852, it used to be erected at the Barrière d'Arcueil. Persons curious of inspecting the guillotine, without witnessing an execution, must write to M. Heidenreich, 5, Boulevard St. Martin. The fee and expenses amount to about 100 francs.

The adjoining Barrière d'Aulnay, opens in front of the

**CEMETERY OF PÈRE LA CHAISE.**—This tract of ground, on the slope of a hill extending from Belleville to Charonne, on the north-east of Paris, was celebrated in the 14th century for the beauty of its situation; under Louis XIV. Père La Chaise resided here, and during 150 years it was the country-seat of the Jesuits; it is now the principal cemetery of the capital. In the earliest ages of the monarchy, this spot, called *Champ l'Évêque*, belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine.



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It continued to bear its former name till the reign of Louis XIV., who authorised the Jesuits to call it Mont Louis. That monarch being much attached to Père La Chaise, his confessor, appointed him superior of this establishment in 1705, and Mont Louis then became the focus of Jesuitical power in France. The house was enlarged, and the garden extended and ornamented; but on the suppression of the order, Mont Louis was sold to pay the creditors of the community. It afterwards passed through several hands, and was purchased for 160,000 fr. by M. Frochot, prefect of the Seine, to be converted into a cemetery. It then contained 42 acres. M. Brongniart was appointed to adapt this spot to its new destination. Winding paths were formed, a wide road was opened to where the mansion of Père La Chaise formerly stood, and with the shrubs and fruit-trees were mingled cypresses and willows. The cemetery of Père La Chaise was consecrated in the beginning of 1804; and on 21st May, of that year, the first grave was made. Its present extent is about 150 acres, entirely walled in. The beautiful situation of this spot, surrounded by valleys and slopes, and commanding an extensive view over a picturesque and glowing landscape, makes it, particularly in summer, a favourite resort of strangers as well as of Parisians. No other cemetery of Paris can vie with it in the number and costliness of its monuments, it being chosen by the most distinguished personages as the place of their interment. Some of them, of large dimensions and elegant architecture, represent temples, sepulchral chapels, mausoleums, pyramids, and obelisks; others present cippi, columns, altars, urns, &c., variously ornamented; most of them enclosed with iron railings, within which are planted flowers and shrubs, and near are retired seats, to which kindred and friends repair to indulge in feelings of affection and regret. A subterranean canal, which conveyed water to the Maison de Mont Louis, still exists, and partly furnishes a supply to keep the plants and herbage in verdure. The cemetery of Père La Chaise is appropriated to the interment of the inhabitants of the 5th, 6th, 7th, 8th, and 9th arrondissements only, except in the case of the purchase of ground in perpetuity, when it is open to all persons. The gateway, immediately opposite the barrier, is placed in a semicircular recess, and is adorned with funereal ornaments, and scriptural quotations in Latin. Within is the lodge of the guardian (1). The divisions

(1) The stranger will do well to compare the following description of the monuments with the annexed plan; the arrows marked in the paths will point out the direction he ought to follow in order to find the most interesting monuments as they occur in the description; he might otherwise lose much time in

on the right and left of the avenue opposite the entrance present nothing worth notice. The first avenue to the right contains some handsome monuments, and leads to the *Bureau de Renseignements*, to the *Bureau de Surveillance et des Inscriptions*, and to the Jewish cemetery, adjoining to a second entrance. It is separated from the Christian portion by a wall, and contains little of interest. In the first path striking out of the avenue to the right, stands the most picturesque and interesting monument in the cemetery, the tomb of Abelard and Heloisa, who died in the middle of the 12th century. It consists of a rectangular chapel of the Saxon style of the 13th century, formed by M. Lenoir out of the ruins of the celebrated abbey of the Paraclete, founded by Abelard, and of which Heloisa was the first abbess. It is 14 feet in length by 11 in breadth; and its height is 24. An open-worked crocketed pinnacle 6 feet in elevation rises out of the cruciform roof, and four smaller ones, exquisitely sculptured, stand between the gables. Fourteen columns, six feet in height, with rich foliated capitals, support trifoliate arches with open spandrels surmounted by cornices wrought in flowers. The gables of the four fronts are pierced with trifoliate windows, and decorated with sculptured figures, roses, and medallions of Abelard and Heloisa. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St. Marcel. He is represented, in a recumbent posture, the head slightly inclined and the hands joined. By his side is the statue of Heloisa. The ancient bas-reliefs round this sarcophagus represent the fathers of the church. At the foot on one side of the tomb are inscriptions; and at the angles are four others relating to the origin of the monument, its removal, and its erection in the Musée des Monuments Français, from whence it was transported to Père La Chaise.

Returning to the broad avenue, the visitor will soon arrive at the *Rond Point*, in the middle of which stands a beautiful monument erected by public subscription to the memory of Casimir Périer, Prime Minister in 1832, consisting of an excellent statue of that statesman placed on a lofty and richly decorated pedestal and basement. A small path leads off, a little south of the principal road to the right, to a part of the cemetery in which among others is the tomb of the brave but ill-fated Labédoyère,

——— Whose crime  
Was loyalty and faith sublime.

The principal road winding round the foot of the hill should fruitless research. Most of the tombs marked in the plan are remarkable for their costliness, elegance of design or execution; others have merely been put down as convenient land-marks.

next be followed by the visitor. Along its whole extent it presents a succession of beautiful tombs. Those of Mlle. Duchesnois, the celebrated tragic actress, of Generals St. Cyr and Macdonald, that of Count Lavalette, adorned with a bas-relief representing his flight from prison; and the tomb of the celebrated surgeon Dupuytren, deserve to be noticed. A path to the right leads to a rising ground commanding a delightful view over Vincennes; the best monuments here are those of Count de Rigny and of the Duke de Rovigo. Returning to the principal avenue, the tomb that will first meet the eye is the elegant sepulchral column of Viscount de Martignac, celebrated for his noble and touching defence of his ancient political enemy Prince Polignac, at the bar of the Chamber of Peers, after the revolution of 1830; and in a path to the left the visitor will find himself among many of the great names of France: Marshal Suchet, Duke d'Albufera, in beautiful white marble, richly ornamented with bas-reliefs of fine execution by David; the Duke Decrès, a monument of large dimensions, on which two bas-reliefs represent naval actions with the English; and not far from these, the modest tomb of the novelist, Madame Cottin, consisting of a small pyramid of white marble. Next to it are the graves of Hue, the faithful attendant of Louis XVI., and of the Abbé Sicard, director of the Deaf and Dumb Institution. Returning to the path, the visitor will find Marshal Lefebvre, a magnificent sarcophagus of white marble—two figures of Victory crown the bust of the Marshal in relief, and the inscription *Soldat, maréchal, duc de Dantzick, pair de France; Fleurus, Avant-Garde, Passage du Rhin, Altenkirchen, Dantzig, Montmirail*; Marshal Masséna, Prince d'Essling, a pyramid of white marble, 21 feet in height, a portrait of the Marshal in bas-relief, and the inscription *Rivoli, Zurich, Gênes, Essling*; Marshal Davoust, Prince d'Eckmühl, a sarcophagus of granite; Beaumarchais, the dramatist; and opposite, the splendid monument in white marble of General Gobert, due to the chisel of David d'Angers. The equestrian statue of the general rests on a basement adorned with four spirited bas-reliefs representing passages of his military career. Nearly opposite to this is an iron railing, enclosing the remains of the unfortunate Marshal Ney; no monument nor inscription marks the place, but the ground is laid out as a small garden. Following the path to the right, we find the tomb of Benjamin Constant, and facing it, that of General Foy, a superb monument erected by national subscription, consisting of a sepulchre surmounted by a temple, in which is seen a marble statue, by David, of the general in the act of addressing the Chamber of Deputies. Here are also

those of Manuel, the celebrated orator, and of the Russian Countess Demidoff, a most beautiful temple of white marble, the entablature supported by 10 columns, under which is a sarcophagus surmounted by a cushion bearing the arms and coronet of the deceased. To the west of these tombs are those of the Marchioness de Beauharnais, sister-in-law of the Empress Joséphine; Parmentier, to whom France is in a great measure indebted for the general cultivation of the potato; Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork*, and the other the *wolf and the lamb*; Laplace, the great astronomer, a tomb of white marble, from which rises an obelisk surmounted by an urn, ornamented with a star encircled by palm-branches and inscriptions alluding to his works; the Marquis de Clermont-Gallerande, who, on the memorable 10th of August, placed himself between Louis XVI. and the mob, to defend his sovereign; Madame de Genlis, transported here by Louis Philippe from Mont Parnasse, and Junot, Duc d'Angoulême.

The visitor is now recommended to ascend the hill, and to turn eastward along the straight avenue that runs along the brow of the eminence. It is studded with monuments of great taste, and generally of excellent execution. Turning into the path that runs parallel to the avenue, will be seen the tomb of the celebrated Volney, and numerous English tombs. That of the Prince of Masserano is the last worthy of attention on this side. Returning to the avenue, the western part of it contains the superb monument of M. Aguado, the great financier, consisting of a basement surmounted by a richly-sculptured sarcophagus in white marble, executed by Ramus; at the sides are two fine statues, representing Benevolence and the Fine Arts; two beautiful angels support his escutcheon; Also the tomb of M. Boulard, who undertook a journey to the quarries of Carrara, to buy the marble for the construction of his tomb; a handsome mausoleum erected to the memory of Mad. de Diaz Santos, daughter of the Duchess de Duras, and a very lofty pyramid, erected to the memory of M. Beaujour, one of the most conspicuous objects in the cemetery. Descending hence to the left, will be found the monument of Casimir Delavigne, the celebrated poet, and that of De Sèze, an advocate, the intrepid defender of Louis XVI.

The chapel of the cemetery is a plain Doric building, about 56 feet by 28 in length and breadth, and 56 feet in height. In front of it is an open platform, from whence the eye ranges



over Paris. Eastward of the chapel is a spot almost entirely devoted to theatrical, musical and poetical celebrities; here are the tombs of Talma, Grétry, Boïeldieu, Delisle, &c. In 1814, while the allied forces were approaching Paris, formidable batteries were established in the cemetery of Père La Chaise, which commands the plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied it on the 30th of March, and successfully resisted two attacks of Russian troops detached by General Barclay de Tolly. On the third attack, however, the Russians made themselves masters of the cemetery; and their possession of the batteries hastened the surrender of the village of Charonne. Paris having capitulated the same evening, the Russians bivouacked in the cemetery, and cut down many of the trees for fuel. In 1815, while the forces of the allies surrounded Paris a second time, interments were temporarily suspended here.

Père La Chaise is one of the most beautiful as well as interesting sights of Paris. To inspect it thoroughly would require many days. It may perhaps be justly contended that the rivalry of art (1) here weakens the effect on the imagination which the solemn character of the place ought to inspire; (2) yet the skill and cost bestowed upon these monuments, memorials of respect and affection from the living to the dead, spring from feelings which it is impossible not to admire.

On leaving the cemetery, the visitor is advised to follow the outer boulevard, as far as the Barrière de Charonne, and striking into the street of that name, will remark, at No. 99, the HÔPITAL CIVIL DU BON SECOURS. (See p. 156.)

Further down, in the rue St. Bernard, is

STE. MARGUERITE, parish church of the 8th arrondissement. —It was originally a chapel, erected in 1625, but became parochial in 1712; the nave and aisles are of the first date, the choir and transepts of the latter. Doric pilasters, supporting a pediment, constitute its front. It is cruciform, with aisles; the transepts are only chapels, that to the right on entering, of the

(1) It has been calculated that since the opening of this cemetery not less than 120 millions of francs, or nearly 5 millions sterling, have been expended in the erection of the monuments; and it must be a subject of regret to think that, from their slight construction, the greater part of them will probably not exist at the end of the century. The number of tombs is upwards of 16,000.

(2) For the convenience of the stranger in Paris, it may be mentioned that an omnibus leaves the Place du Carrousel for the cemetery, and *vice versa*, every quarter of an hour, from 8 in the morning till dusk.

Virgin; that to the left, of St. Vincent de Paule. This church is rich in pictures. In the right aisle of the nave is a Massacre of the Innocents; a very fine production, remarkable for the number of figures which it contains, and for the beauty of some of the female countenances. Near this is a Descent from the Cross. The adjoining transept contains a Holy Family, of fine execution, of the Flemish school. A very beautiful Assumption, and a Virgin Mary crushing the serpent, are next to it. To the right of the altar of the Virgin is a fine Descent from the Cross, by Lesueur: on the left, the infant Jesus in the Manger, of the same school. On the left side of this transept is a Salutation of Mary and Elizabeth, painted by Suvée in 1781; and on each side of it are two large paintings by Galloche and Restaut, of St. Vincent de Paule, forming part of a curious and valuable series of pictures relating to that saint, possessed by this church. Over the sacristy door, in the right aisle of the choir, is a painting, about 8 feet by 7, on wood, representing a Crucifixion, of great beauty and value. Behind the high altar is a fine alto-rilievo of the Descent from the Cross, by Girardon, in white marble. Next is the spacious chapel *des Ames du Purgatoire*, built in 1765, in the left aisle, painted in fresco in the Ionic style, with a lofty circular vault. Behind the altar is a large painting on canvas representing the Delivery of Souls from Purgatory, and near the entrance a large table of black marble, supported by four angels in white marble, of good execution. In the left transept are several fine pictures: St. Vincent de Paule conversing with St. Francis de Sales, by Restaut; St. Vincent de Paule preaching, by Baptiste, and the Apotheosis of the same saint; St. Magdalen's Vision of the Cross, by Wafflard; a St. Ambrose; and a Christ bearing the Cross. At the entrance of the nave are two plaster groups, one of St. Elizabeth giving alms, the other of the death of St. Magdalen. Above these are two paintings; one of St. Louis in Egypt relieving the plague-stricken crusaders, the other St. Vincent de Paule with Anne of Austria. In the aisles will be remarked the subjects of the Via Crucis, painted by Trezel. The pulpit has good bas-reliefs in oak. The rector of this church was the first Catholic priest who broke the vow of celibacy at the revolution of 1789. It is said that the unfortunate Dauphin, son of Louis XVI., who, after the death of his parents, was entrusted to the care of a cobbler, named Simon, whose ill treatment he did not long survive, was buried in the cemetery of this church.

At the corner of the rues Basfroi and de Charonne will be perceived a fountain, consisting of a well-sculptured niche, apparently of the last century.

Returning to the rue de la Roquette, the visitor will observe at No. 56 a new fountain, with an obtuse gable surmounting a circular arch with elegant sculptures, and giving access to a niche flanked with stone benches.

The rue d'Aval, at the lower end of the rue de la Roquette, leads to the quai Jemmapes, and, crossing the Canal over a Venetian bridge, the stranger will find himself on the *Boulevard Beaumarchais*, where, on the opposite side, is the small theatre Beaumarchais. (1) (See p. 494). All the trees of this boulevard were felled in the revolution of February 1848.

By the rue du Pas de la Mule, the stranger will pass into the PLACE DES VOSGES, or *Place Royale*, standing on the site of the famous *Palais des Tournelles*, so called from the vast assemblage of turrets which its buildings presented. This palace, with its gardens, occupied a great extent of ground; and many of the neighbouring streets bear names which mark the site of some of its principal parts. It was in this palace that the masquerade took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was held, in which Henry II., tilting with the Count de Montgomeri, received a wound in the eye, of which he died. (See p. 181.) This palace was destroyed, in consequence of this event, by Catherine de Médicis, in 1565, and the present "place" begun in 1604, under Henry IV. The houses are all of red brick, coped with stone, having high roofs; the lower story is Doric; a wide but low arcade runs under the first story round the "place." In the middle is the large square, planted with trees and surrounded by iron railings, where Cardinal de Richelieu, in 1639, caused an equestrian statue of Louis XIII. to be erected. This was destroyed in 1792, but has since been restored in white marble by Dupaty and Cortot, in 1829. At the corners of the enclosure are plain but tasteful fountains. This "place" was formerly the centre of the court end of the town; it is now principally inhabited by persons of limited income, who like the stateliness of large and quiet apartments, without the expense of the more fashionable quarters. Its general aspect is heavy and sombre. (2)

(1) On the eastern side of the Boulevard Beaumarchais was once the residence of that celebrated dramatist, demolished in 1823, to unite the basin of the Arsenal with that of la Villette.

(2) In the year VIII. of the Republic, the Consulate issued a decree, by which the department which should be the first to relieve the penury of the Treasury by paying its taxes should be honoured by having its name affixed to one of the public squares of the capital. The department of the Vosges having been fore-

Following the rue Neuve Ste. Cathérine, the visitor will find, at the corner of rue Culture Ste. Cathérine, No. 23, the HÔTEL DE CARNAVALET, the residence of Madame de Sévigné, and the Countess de Grignan, her daughter, one of the most beautiful mansions of the 16th century.—Some of the sculpture which adorns it is of remarkable beauty, and was executed by Jean Goujon; it was erected in 1544 by Jean Bullant, architect. The front is decorated with coupled Ionic pilasters. The sculptured gateway is by Jean Goujon, as well as the winged figure on the key-stone, the two lions trampling on armour, several medallion trophies, &c. In the court, the centre group is by the same hand, and consists of Fame attended by two winged figures. The other sculptures are by inferior artists, but are all above mediocrity. This hotel was once distinguished above all others in Paris, as the favourite resort of wit, learning, and refinement. Little remains to attest the presence of one of the first female writers of her country. The drawing-rooms, however, of Madame de Sévigné and her daughter, now transformed into dormitories, are still shown, with the cabinet immortalised by the Letters there composed; also two sycamore trees in the garden. The present possessor of the house, M. Verdot, who has converted it into a boarding-school, takes a pleasure in showing it to visitors; he possesses an original portrait of Mme. de Sévigné, by Mignard, and has also written a short history of the hotel. (1)

At the corner of this street the Connétable de Clisson was waylaid and nearly murdered, in 1391, by Pierre de Craon, chamberlain of the Duke of Orleans, who was assassinated by the Duke of Burgundy. This man had been dismissed from his post, as he supposed, by the influence of the Connétable, and accordingly, lying in wait for him with 20 bravos, he attacked him on the night of June 13. The Connétable was badly wounded, but not mortally, and Craon, who escaped to England, was subsequently pardoned in 1395.

In the rue de Thorigny, at the upper end of the rue Culture Ste. Cathérine, is the *Ecole Centrale*. (See p. 116). The rue du Parc, leads to the rue St. Louis. At No. 13, is the new most in obeying the summons, the Place Royale was in consequence called *Place des Vosges*. At the restoration in 1814 it resumed its former name. Since that time, the Conseil-Général des Vosges petitioned the government every year to have its own name restored; this was done immediately in February 1848.

(1) In pulling down a house near this hotel in 1849, an old worm-eaten box was found, containing some manuscripts of the age of Louis XIII., and pronounced by an archæologist to be written by Marion Delorme, the famous courtesan, under the title of *Ma Confession*.



and handsome FONTAINE DE ST. LOUIS, consisting of a spacious and well-sculptured semicircular niche, fronted with an elegant entablature resting upon Ionic pilasters.

At No. 40 is a convent of Franciscan nuns, and at the corner of the rue des Douze Portes is a statue of the Virgin, on a bracket, and surmounted by a canopy, apparently of the last century.

At the corner of the rue St. Claude is

ST. DENIS DU ST. SACREMENT, 3d district church of 8th arrondissement.—On the site of this church formerly stood the chapel of a convent of nuns, demolished in 1828. The present edifice has a handsome projecting portico, of four Ionic columns, supporting a pediment, with an alto-rilievo by M. Feuchères, representing Faith, Hope, and Charity. Two columns more adorn the recess with the principal entrance, and at the east end is a small campanile. The interior is divided into a nave and aisles; the semicircular vault of the former, sculptured in elegant compartments, is supported by a range of eight Ionic columns on either side, the sculptured ceilings of the aisles are flat. Over the vestibule, at the entrance, is an organ-loft; the high altar stands in a semicircular choir at the east end of the nave, crowned by a semi-cupola with skylight, while, at the extremities of each aisle are chapels; the cupola of the choir has a valuable fresco by Abel de Pujol, representing the Trinity; the broad frieze below is adorned with a monochrome fresco by the same, representing St. Denis preaching christianity to the pagan inhabitants of Gaul. In the adjoining Lady Chapel, at the extremity of the right-hand aisle, are two good Assumptions, a Virgin and Child with the infant St. John the Baptist, and a large fresco by Court, representing the Virgin consoling the afflicted. In the chapel opposite is the Descent from the Cross, in fresco, by Delacroix. The chapels of the left aisle have each a fresco; that next to the choir, Christ and the two disciples Andrew and Peter at table, by Picot; the one opposite, Christ calling children around him, by Decaisne. This church is considered one of the architectural gems of the capital.

### SOUTHERN PORTION.

The visitor may commence this part of the eighth arrondissement by the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the people on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree of the National Assembly, and part of the materials were employed in the construction of the Pont de la Concorde.

Its site now forms the Place de la Bastille, and the moat is converted into a basin for boats passing through the new canal. Here it was, at the entrance of the Faubourg St. Antoine, that the insurgents of June 1848 had erected their strongest barricade, which it required all the efforts of artillery to overthrow. The corner-house, No. 2, was riddled with cannon-balls, and very nearly destroyed. The vacant space at the corner of the rue de la Roquette was occupied by a house, which fell to the ground under the fire of the assailants. It was on the barricade alluded to above that Monseigneur Denis Affre, archbishop of Paris, met with his death, in attempting to persuade the insurgents to desist from their fratricidal struggle. (1) In the centre of the place, the construction of a fountain was begun, by order of Napoleon, but has been since abandoned; according to the design presented by Denon, an arch over the Canal St. Martin was to bear a bronze elephant more than 72 feet high, including the tower supported by the animal; the water was to issue from the trunk of this colossal figure, each of whose legs was intended to measure six feet in diameter, and in one of them was to be a staircase leading to the tower. Under the Restoration it was intended to erect a colossal figure of the City of Paris on the base already constructed for the elephant; but, after the revolution of July 1830, this plan also was changed, and, on the 28th July 1831,

(1) On June 25, 1848, the archbishop, justly grieved on account of the bloody conflict which had been for the last three days spreading desolation throughout the metropolis, waited upon General Cavaignac, then chief of the executive power, and offered to go in person to induce the insurgents by words of peace to lay down their arms. Gen. Cavaignac instantly gave his consent, and the worthy prelate proceeded to the Place de la Bastille, and, after obtaining from Gen. Pérot a cessation of hostilities for the space of an hour, advanced towards the barricade preceded by a young man carrying a green branch before him in token of peace. At his approach, the insurgents stopped their fire, and appeared to listen attentively to the words of the apostle of peace, when, by some unfortunate misunderstanding, the fire recommenced. The archbishop, seeing that his efforts were vain, was retiring from the barricade, when he was struck by a ball; whence it came, is still a mystery. The insurgents instantly carried him to the hospice of the Quinze-Vingts, loudly declaring that they were innocent of the act. The extraction of the ball was impossible; the high-minded prelate, after passing the night in the parlour of the curé of the hospice, was transported to his palace, where he died on the following day. His last words were: "May my blood be the last spilt in civil war!" The Constituent Assembly decreed that a monument should be erected to his memory in the cathedral of Notre Dame.

the foundations of the present monument were laid by Lou's Philippe. The lower part, erected by Napoleon, consists of an immense arch over the canal, round which is placed a vast circular casing of masonry, on which stood the basins intended for the fountain, the lower of red Flemish marble, the upper of white, with lions' heads and laurel wreaths surrounding its cornice at regular intervals. Within this pile of masonry was the apparatus of pipes, &c., for the fountain, with staircases descending to the canal. It now serves as a platform on which has been raised the

COLUMN OF JULY, its pedestal standing immediately on a basement of white marble, supported by blocks of granite. On the western side of the pedestal is figured, in bold relief, a lion passant, and underneath the following inscription :

*A la gloire des Citoyens Français, qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, 29 Juillet 1830.*

On the opposite side is the date of the laws decreeing the monument, and the other two sides bear the dates of the 27th, 28th, and 29th July. At the angles of the pedestal is the Gallic cock bearing an oaken wreath in its claws. The shaft of the pillar is partly fluted, and partly encircled with bands bearing lions' heads, whose open mouths admit light and air to the staircase within. The spaces into which these bands divide the column are filled with the names of 504 patriots killed during the Three Days of 1830. The Corinthian capital, over which is a railed gallery, is said to be the largest piece of bronze ever cast, being  $16\frac{1}{2}$  feet wide; it is ornamented with lions' heads, children bearing garlands, &c. Surmounting the capital is a gilt globe, and on it stands a colossal figure, gilt also, representing the "Genius of Liberty;" in its right hand is a torch, in its left a broken chain; it stands on one foot, with wings expanded, as if in the act of taking flight. The height of the column, which is of the Composite order, is about 154 feet, the diameter 12 feet; weight of metal employed 163,283 lb.; it cost about 1,200,000 fr. Unlike the column in the Place Vendôme, the metallic cylinders of which it is composed are not supported by masonry within; the staircase is therefore, as it were, suspended, and the consequence is that it vibrates perceptibly to every blast of wind. The original designer, M. Alavoine (who had been previously entrusted with the construction of the fountain intended to be placed here), dying in 1834, the superintendence devolved on his young assistant, M. Duc. The former had proposed a plain Doric pillar. It was inaugurated with great ceremony

on July 28, 1840, when the remains of the victims of 1830 were deposited in the vaults underneath. In the marble basement is a circular corridor, paved with white marble, relieved with stars and crosses of black marble, and lighted by windows of stained glass. Descending a few steps, are the sepulchral vaults, secured by four cast-iron doors, ornamented with rich tracery. Each vault contains a vast sarcophagus 14 yards in length, 1 in width, and 1 deep. Most of the combatants who fell in February 1848 were also transferred here. Around the base of the pedestal is an enclosure flagged with marble, and protected by a massive iron railing. The throne was burnt here on the 24th of February 1848. The view from the top of the column is very fine. A small gratuity to the keepers is expected, but not exacted.

Near the column is a small Doric *corps de garde*.

The corner-house, No. 1, of the rue du Faubourg St. Antoine, was inhabited by Pepin, who was executed as one of Fieschi's accomplices in his attempt against the life of Louis Philippe in 1835. The first houses of this street suffered greatly in the insurrection of June 1848. At the corner of the rue de Charonne, is the FONTAINE STE. CATHERINE, with Doric pilasters surmounted by a pediment.

The rue de la Boule Blanche, nearly opposite, leads to the

HOSPICE DES QUINZE-VINGTS, 38, rue de Charenton.—This hospital for the blind was founded by St. Louis in 1260, at the corner of the rue St. Nicaise, and was removed to the *Hôtel des Mousquetaires Noirs*, in 1779, by Cardinal de Rohan. At the revolution of 1789 part of the property of this institution was confiscated, but was restored in 1814. (See p. 133.)

Adjoining this, in the second court of No. 36, is

ST. ANTOINE, first chapel of ease to Ste. Marguerite.—This church forms a part of the Hospice des Quinze-Vingts. It was built in 1701, and annexed to the parish of Ste. Marguerite in 1802. It contains St. Louis receiving the Sacrament, by Gassies, the Entombment of Christ, by Jollivet, and a good altar-piece of St. Anthony performing the ceremony of marriage.

At No. 89, rue de Charenton, is an elegant fountain, built in 1846, consisting of a circular arch, flanked with Doric compartmented pilasters, opening into a well-sculptured niche. Stone seats are placed under the arch. Adjoining this is the

HÔPITAL STE. MARGUERITE, a building formerly appropriated to the reception and education of orphan and foundling children, connected with the establishment of the Enfants Trouvés. It was founded in 1660 by the bounty of M. Aligre and his lady. It was afterwards used as a supplementary hospital annexed to the *Hôtel Dieu*, but is now an independent



establishment. (See p. 155.) Strangers must enter it from the rue Traversière, but it has another entrance in the rue du Faubourg St. Antoine, at No. 124, opening into a spacious court, at the further end of which is the chapel of the hospital, a cruciform building, with an octagonal central body and a Doric front. The interior has no aisles; the two lateral chapels are dedicated to the Virgin, and to St. Vincent de Paule. Over the entrance is a good painting of Christ blessing infants.

The rue Lenoir leads to the

MARCHÉ BEAUVEAU, erected in 1779, recently adorned with a simple well-designed Corps de Garde. A new *halle* has also been constructed here. The neighbourhood is a kind of Rag-fair.

At No. 206, in the rue du Faubourg St. Antoine, is the

HÔPITAL ST. ANTOINE.—The abbey of St. Antoine having being suppressed, this hospital was established in the buildings, in 1795. The structure is modern, it having been rebuilt in 1770, after the designs of Lenoir le Romain. A new ward was constructed in 1799, and lately a large gallery has been transformed into a saloon for surgical operations. Strangers are admitted every day, on application at the bureau. (See p. 155).

By proceeding a few steps along the rue de Reuilly the stranger will perceive large new barracks, built on the site of the royal manufactory of looking-glasses, erected by Colbert. Returning to rue Faubourg St. Antoine, this leads straight to the

PLACE DU TRÔNE, a circular space, planted with trees around, and having a very lonely appearance. It was used by the Jacobins as a supplementary place of execution; in August, 1794, they immolated 59 of their victims here in one day. It is now used for public festivals for this quarter of Paris; and fire-works, shows, games, &c., when given by Government, take place here as well as in the Champs Élysées. A ginger-bread fair is annually held here after Easter.

Close to this, is the

BARRIÈRE DU TRÔNE, remarkable for two handsome and lofty fluted Doric columns, erected in 1788, but only finished in 1847. On the lower part of each shaft are colossal figures in bas-relief by Desbœufs and Simart; those facing the outer boulevard represent Peace and Victory; those within the barrier, Industry and Commerce. The bases rest on cruciform basements, with four pedimented fronts, internally fitted up as bureaux; winding staircases lead to galleries crowning the capitals, on each of which is an acroterium supporting a colossal bronze statue; one represents St. Louis, by Etex, the other Philippe le Bel, by Dumont. A throne was erected here, on which Louis XIV. received the homage of the City, on his triumphal entry, on Aug. 26, 1660, whence it derives its name.

The road from hence to Vincennes is wide, with a fine avenue.

At No. 8, rue de Picpus, is the hospital called *Maison d'Enghien*, (See p. 133.) and, lower down, at No. 15, was an Augustine convent, now occupied by the *Dames des Sacrés Cœurs*. In the court is a Doric Chapel. Within the walls of this establishment is a small private cemetery, called Picpus, containing the remains of several noble families, such as de Noailles, de Grammont, de Montaigu, Rosambo, Lamoignon, &c.; and here, beneath a simple tomb, lies one of the purest public characters of modern times, Lafayette. In an adjoining spot repose several victims of the reign of terror. The visitor will obtain admission to see this interesting cemetery by applying at the porter's lodge.

Further on, is a Jewish hospital, built by Baron James Rothschild, and inaugurated on the 26th of May, 1852. It is composed of three pavilions, each consisting of a ground-floor and two stories, and connected by transversal wings. The central pavilion contains the offices and apartments of the director; that to the right is for women, and that to the left for men. In the latter is the kitchen with its dependencies, occupying the ground-floor; the first story contains 6 rooms for peculiar disorders, or for such patients as can afford to pay; and the second is occupied by the common infirmary for men. The ground floor of the pavilion for females contains baths; in other respects it is perfectly similar to the preceding one. The transversal buildings contain other infirmaries besides the laundry, dispensary, &c. A spacious garden is annexed to the hospital, which is ventilated upon a new plan. It contains 100 beds. The cost of this building was 400,000 fr. Architect, M. Thierry.

Turning into the rue des Buttes, at the corner of which is a barrack, formerly a military hospital, the stranger will enter the rue de Reuilly, and following the Petite rue de Reuilly, and the rue Rambouillet, where he will observe the extensive grounds belonging to the Paris and Lyons railway-terminus, and the viaduct crossing the rue Villiot, he may proceed by the Barrière de Bercy to that of la Rapée by the outer boulevard. The important village, or rather suburb, he sees before him is Bercy, or la Grande Pinte, where an extensive wine-trade is carried on. The warehouses for wine extend half a mile along the river. Wine can be left here in bond; and the quay is at times quite covered with casks. At Bercy passes over the Seine

THE PONT DE BERCY, or DE LA GARE, a chain bridge, with three suspension-towers. It is supported on piles of masonry erected in the stream. It cost 750,000 fr.

Immediately within the Barrière de la Rapée stands the great

DÉPÔT DES FOURRAGES, for the garrison of Paris, a handsome building, 300 feet long, 4 stories high, containing the oats and other grain for the cavalry; and by its side sheds, 500 feet long, and 25 feet high, full of straw, hay, &c. On the river is moored a floating octroi-office.

The Quai de la Rapée leads to the Place Mazas, newly planted with trees. The rue Mazas, which will shortly form a direct communication between this "Place" and the Place du Trône, leads to the new prison of *La Nouvelle Force* (See p. 86.), opposite to which is the terminus of the

LYONS RAILWAY.—This terminus fronts the whole length of the rue de Bercy, from the rue Mazas to the rue Rambouillet. In the centre of this extent a double flight of stairs gives access to an immense terrace, 12 metres from the level of the street, the earth for which has been transported hither from the hill of the Parc de Bercy. The whole terrace leading to it from the rue de Lyon, is 570 feet in length by 250 in breadth. The principal entrance stands opposite to the stairs already mentioned, and consists of three arches, 21 feet high by 12 in breadth, surmounted by three gables in contact with one another; the wing to the right has ten doors with segmental arches, that to the left has 24; these give access to the arrival and departure sheds, covered with iron-bound roofs. Adjoining and parallel to the sheds are waiting-rooms, offices, &c. The front terrace has a railing all along the rue de Bercy, from its commencement to the rue de Rambouillet; a second carriage-way leads behind the edifice to the same street.

The new rue de Lyon, crossing the rue Mazas nearly at right angles, opens into the Place de la Bastille, thus offering an advantageous view of the Column of July. Trees have been planted along the foot-pavements.

The visitor may proceed hence by the rue de Bercy to the Boulevard de la Contrescarpe, bordering on the *Gare* or dock of the Canal St. Martin. A new and spacious port, and a broad stone-bridge communicating with the Boulevard Bourdon on the opposite side, have been constructed here lately.

From the Place de la Bastille, the stranger may now enter the rue St. Antoine, at the entrance of which formerly stood a triumphal arch, demolished during the revolution of 1789.

The rue du Colombier gives access to the small and mean-looking *Marché Ste. Cathérine*; and at the corner of the rue St. Antoine and rue Culture Ste. Cathérine is the

FONTAINE DE BIRAGUE, erected in 1579, by Chancellor de Birague, and rebuilt in 1807. It is a pentagonal tower, surmounted by a dome and lantern; and each side contains a niche, between Doric pilasters supporting a pediment, above

which rises an attic adorned with a naiad or river god. It bears the following inscription :—

Prætor et Ædiles Fontem hunc posuere, beati  
Sceptrum si Lodoix, dum fluet unda, regal.

## NINTH ARRONDISSEMENT.

### SOUTHERN PORTION.—THE ISLANDS.

WE shall commence this division by that part of the Ile de la Cité, which belongs to the 11th arrondissement. The first object of interest we meet with here, is the

PONT-NEUF, leading from the Quais de l'École and de la Mégisserie to the Quais Conti and des Augustins, and touching the Quais de l'Horloge and des Orfèvres.—This bridge was begun by Ducerceau, under Henry III., who laid the first stone on May 31, 1578. The works were discontinued on account of the troubles of the *Ligue*; but Henry IV. continued it at his own expense, under the direction of Marchand. It was finished in 1604. It consists of two parts; the northern one contains seven circular arches, the southern one only five. Its total length is 1020 feet, and its breadth 78. The northern branch was partly reconstructed in 1852 with a view to diminish the considerable ascent of the carriage-way. The semi-circular shops which still remain on the southern side, have disappeared from the northern, and are replaced by semi-circular seats, greatly improving the general aspect of the bridge.

On the square area, at the junction of the two parts of the bridge, a bronze statue of Henry IV. was erected by his widow, Marie de Médicis. Her father, Cosmo de Médicis, had sent her a bronze horse for this purpose, and a figure of the king to suit it was cast in France. This statue was destroyed in 1792; and on its site Napoleon intended to erect a magnificent granite obelisk of the height of 200 feet, when the events of 1814 put an end to the project. In 1818, the present statue, cast by order of Louis XVIII., and paid for by public subscription, was inaugurated with much ceremony. The model was by Lemot, and the statue itself, formed out of several others, including those of Napoleon and Desaix, was cast by Piggiani. The height of this beautiful statue is 14 feet, its weight 30,000 pounds, and it cost 337,860 fr. The pedestal is of white marble, bearing the following inscription :

Henrici Magni, paterno in populum animo notissimi principis, sacram effigiem, civiles inter tumultus, Gallia indignante, dejectam, post optatum Ludovici XVIII. reditum ex omnibus ordinibus cives ære collato restituerunt. Necnon et elogium cum effigie simul abolitum lapidi rursus inscribi curaverunt. D.D. die XXV. mens. : Aug. M.D.CCC.XVIII.



On the opposite end is the following inscription, copied from the pedestal of the former statue :—

Errico IV., Galliarum Imperatori Navar. R. Ludovicus XIII. Filius ejus opus inchoatum et intermissum, pro dignitate pietatis et imperii plenius et amplius absolvit. Emin. D. C. Richelius commune votum populi promovit. Super illustr. viri De Bullion, Boutillier P. ærarii F. faciendum curaverunt M.D.C.XXXV.

Bas-reliefs adorn the sides of the pedestal. In one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; in the other, the king, entering as a conqueror, stops in the Parvis de Notre Dame, and orders the prévôt of Paris to bear his message of peace to the inhabitants. Underneath the pedestal, at its foundation, was placed a magnificent copy of the *Henriade* of Voltaire. On the Pont Neuf formerly stood the *Pompe de la Samaritaine*, so called from a bronze bas-relief on it, which represented Jesus and the woman of Samaria. It was built in 1604, to supply water to the Tuileries and the Louvre, and demolished in 1813.

From the middle of this bridge the stranger passes into the

PLACE DAUPHINE, formed in 1608, and named after the Dauphin, afterwards Louis XIII. It is triangular; in the centre is a fountain, after the designs of Percier and Fontaine, erected in 1803, to the memory of General Desaix, who fell at the battle of Marengo. The bust of the hero, crowned with laurel by the allegorical figure of France, is placed on a circular basement. The following inscriptions will be remarked :

Allez dire au Premier Consul que je meurs avec le regret de n'avoir pas assez fait pour la postérité.

Landau, Kehl, Weissenbourg, Malte, Chebreis, Embabé, les Pyramides, Sediman, Samanhout, Kane, Thèbes, Marengo, furent les témoins de ses talents et de son courage. Les ennemis l'appelaient le juste; ses soldats, comme ceux de Bayard, sans peur et sans reproche; il vécut, il mourut pour sa patrie.

L. Ch. Ant. Desaix, né à Ayat, département du Puy-de-Dôme, le XVII août MDCCLVIII; mort à Marengo le XXV prairial an VIII de la République MDCCC. Ce monument lui fut élevé par des amis de sa gloire et de sa vertu sous le Consulat de Bonaparte, l'an X de la République MDCCCII.

This “place” was formerly the residence of the principal lawyers and officers of the *Parlement*, and was the scene of some civic festivities in the time of Louis XIV.

Immediately behind the Place Dauphine lies the

PALAIS DE JUSTICE, an immense pile of buildings.—The visitor may enter it by the Cour de Harlay, or else pass along either of the quays, and strike into the rue de la Barillerie,

where he will have a complete view of its front. The "place" opposite is that whereon criminals used to undergo the punishment of the *carcan*, or pillory, until the Constituent Assembly of 1848 abolished it. The kings of France made the Palace their residence until about the end of the 14th century; part of it is said to have been erected by Robert, son of Hugh Capet, about the year 1000; it was much enlarged by St. Louis, and almost entirely rebuilt by Philippe le Bel, in 1313. Louis XI., Charles VIII., and Louis XII., also made considerable additions to it; and Francis I. resided in it in 1531. In 1618, the ancient hall, called *la Salle du Palais*, was destroyed by fire; (1) and the present hall was erected on its site in 1622, by Desbrosses. In 1776, another fire destroyed the buildings extending to the *Sainte Chapelle*, and the front of the actual edifice was then built. The building consists of a central edifice, and two principal wings, having an ample square court enclosed by an iron railing in front, richly wrought and gilt. New buildings have now been added on the southern side facing the *rue de la Barillerie*, and enclosing a second spacious court giving access to the *Sainte Chapelle* and the Hotel of the Prefect of Police. They contain rooms for the examining judges, and cells on the ground-floor for prisoners under examination. The building adjoining the northern wing was reconstructed in 1851, in the style of the 14th century, according to the original designs. The large square tower at the corner of the quay, called the *Tour de l'Horloge*, was considerably lowered a few years ago, as it threatened ruin. The bell, called *Tocsin du Palais*, now replaced in this tower, repeated the signal from St. Germain l'Auxerrois for the massacre of St. Bartholomew. The splendid clock which now adorns the side facing the *Quai aux Fleurs*, was replaced there in 1852. Charles V. had it constructed in 1370, being the first large clock seen in Paris until then. He also appointed a clever artisan, *Henri de Vic*, a German by birth, to regulate and keep it in repair. The decorations, which have now been restored according to the original designs, were finished in 1585, and again repaired in 1685, under Louis XIV. The figures of Piety and Justice which stand on either side of the dial, were designed by Germain Pilon, as were also the caryatides supporting the circular arch which protects the clock, and the angels holding the coat-of-arms which crowns the pediment. The whole is profusely painted

(1) The palace was set on fire at the instigation of certain great personages, said to have been implicated with Ravallac, the assassin of Henry IV., in order to destroy some documents which might have compromised several noble families.

and gilt. The buildings facing the Quai de l'Horloge, belongs to the *Conciergerie*, now a prison, the frowning gate-way of which is flanked by two spired towers; the one nearest the Tour de l'Horloge is called the *Tour de César*; the other the *Tour Bonbec*; further on, is a third spired tower, crowned with battlements, called the *Tour d'Argent*, where St. Louis is said to have kept his treasure. It was at the grated archway of the *Conciergerie* the guillotine carts used to receive the victims of the reign of Terror. The other parts of the building extend to the Cour de Harlay and the *Conciergerie*.

The improvements now in progress have already cost the City 8 millions of francs. The present architects are MM. Viollet-Leduc, Lassus and Daumet. The central front of the palace, approached by a lofty flight of steps, is decorated by four Doric columns, supporting four colossal figures above the entablature. From the roof rises a square dome. The Doric hall erected in 1622 by Desbrosses, called the *Salle des Pas Perdus*, gives access to several of the courts. It is bisected by a line of lofty arcades; the ceiling is vaulted. It is 216 feet by 84, and contains a fine monument by Dumont, under one of the arches, to the memory of Malesherbes, erected in 1822. It consists of a basement and two Ionic columns, surmounted by a pediment, with his statue by Bosio, and the inscription :

*Strenue semper fidelis regi suo, in solio veritatem, præsidium in carcere attulit.*

Two statues, one representing France, the other Fidelity, both by Bosio, occupy the lateral plinths. The panel of the basement contains a bas-relief by Cortot, representing Louis XVI. in conference with the Counsel entrusted with his defence. This, removed in 1830, was replaced in 1846. From the *Salle des Pas Perdus* doors lead to the Court of Cassation, the Tribunal de Première Instance, the libraries, &c. In the central building is the *Cour d'Appel*. The southern wing is in course of reconstruction. A wide elliptically arched Doric passage, parallel with the *Salle des Pas Perdus*, gives access to the Court of Assize by a double-branched staircase; the ceiling of this Court is painted by Jean and Bon Boullongne. Opposite is a long narrow passage lately restored, in the style of the times of Francis I.; its roof is flat, with painted tie-beams, interrupted by elliptical arches of oak resting on engaged Gothic columns. At the end of this gallery is a statue of St. Louis, remarkable only for its position; it stands against the wall of one of the towers, in which the will of Louis XIV., immediately on its being received by the Parlement, was enclosed in

a recess, and bricked up, in order that its execution might become impossible. A smaller gallery to the left, at right angles with the former, has its panels filled with portraits of the most eminent French lawyers, and leads to the *Chambre des Requêtes*, a large rectangular hall, with a painting representing the Roman Ambassadors before the Arcopagus of Athens. The Court of Cassation holds its sittings in a room which was formerly the *grande chambre* of the Parlement. The Gothic ornaments were removed, and in their place was substituted, by Peyre, in 1810, a decoration simple in design but rich in ornament. This court is adorned with statues of the Chancellors d'Aguesseau and l'Hôpital, by Deseine. The other courts, including the Court of Appeal, are very ordinary apartments. The most interesting part of the old palace, on account of its many melancholy associations, is the

CONCIERGERIE, which was the prison of the palace, when it was used as a royal residence. Its name is derived from the *concierger* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais*, had the title of *bailli*, and enjoyed several privileges. The buildings which form this prison still retain the character of feudal times. They are now used as a prison for persons during their trial, who are brought there a few days previously, from the other houses of detention. (See *Prisons*.) It has a floating population of about 120 persons. On entering the first court, the visitor is introduced to a sombre hall, formerly the *Salle des Gardes* of St. Louis, with heavy frowning vaulting-ribs. To the left is the *Greffe*, and further on a low prison-room, where those condemned to death pass their last hours, their arms bound down by a strait waistcoat. The first hall leads to the *parloir* of the men; they are separated from their visitors by two iron railings with wire lattice, and with an intervening space between them of three feet, so that nothing but the voice can pass. A passage to the left gives access to the cells for male prisoners, which, though secure, are airy and dry, looking into a court with flower-beds, where the prisoners may pass the day. To the right of this corridor is the door leading to the prison of Marie Antoinette, now the sacristy of the Chapel. It is a low flat-vaulted chamber with plain groins; an altar blocks the old entrance, and around it are three paintings, by Simon, Pajou, and Drolling, representing scenes connected with the latter days of that Queen's life. (1) A black marble slab in the wall,

(1) One of these paintings represents her taking the sacrament previous to her execution. M. de Lamartine, however, in his *Histoire des Girondins*, says that she refused the sacrament from a priest sworn to the Republic, no other being allowed her.



flanked by inverted torches, bears a suitable inscription. (1) The window looks into the yard of the female prisoners; it is adorned with plain stained glass, part of which is arranged in a circle of about 12 inches diameter, showing the dimensions of the window at the time Marie Antoinette occupied the cell. The Chapel is simple, and elliptically arched; above, opposite the altar, is a heavily grated gallery for the women; the men sit below. It was in this chamber the Girondins held their last banquet before their execution. Returning to the passage, at its further end, was the prison where Louvel, who stabbed the Duke de Berry, was confined; it now forms part of the lodge of the keeper who guards the gate of the adjoining court. The dungeons in which the unfortunate Princess Elisabeth, sister of Louis XVI., and Robespierre, were confined, are no longer used. The *parloir* for women, constructed with the same precautions as that of the men, was the prison of Count Lavalette, who owed his escape to the courage of his wife; his tomb, at Père Lachaise, bears a bas-relief illustrative of the subject. The cells for women are similar to those for the men, and look into a court likewise; both these courts are crowned with heavy depending spikes. The room in which the present President of the Republic was confined after the affair of Boulogne looks into the women's court, but cannot be visited, as it is occupied by the family of one of the chief functionaries of the prison. Next is the *chauffoir*, a round chamber with a lofty cupola, and benches around, where prisoners warm themselves in winter by a large stove. In the centre is a stone slab, forming a table, the same on which St. Louis used to distribute alms. From the ring in the centre of the cupola an iron cage is said to have been suspended, where the remains of Ravallac were kept after his execution. Another room is shown, on the ground floor of the western turret, called

(1) The following is the inscription above alluded to, said to have been written by Louis XVIII. :—

D.O.M. Hoc in loco Maria Antonia Josepha Joanna Austriaca, Ludovici XVI. vidua, conjugē trucidato, liberis ereptis, in carcerem coniecta, per dies LXXVI. ærumnis luctu et squalore adfecta, sed propria virtute innixa ut in solio, ita et in vinculis majorem fortuna se præbuit. A scelestissimis denique hominibus capite damnata, morte jam imminente, æternum pietatis, fortitudinis, omniumque virtutum monumentum hic scripsit, die XVI. Octobris, MDCCXCIII. Restituto tandem regno, carcer in sacrarium conversus dicatus est. A.D. MDCCCXVI., Ludovici XVIII. regnantis anno XXII. Comite de Cazes a securitate publica Regis ministro, præfecto ædilibusque curantibus. Quisquis hic ades, adora, admirare, precare.

the *Tour d'Argent*, where St. Louis is said to have kept his treasure. It is a lofty chamber with a ribbed vault. On leaving this part of the prison, the visitor crosses the first court, and is introduced to the *Souricière*, situated under the *Salle des Pas Perdus*. Once the kitchen of St. Louis, as two enormous old fire-places denote, it is now divided into three prisons, one for men, another for women, the third for children; the prisoners from other prisons are brought here in cellular vans, for a few hours at most, to be examined, and then are conveyed back again. The vaulting is pointed, with ponderous ribs springing from brackets or capitals of pilasters. From one of the windows is seen an arched staircase leading to the Seine, and closed by a heavy grated door. This prison has several times been the theatre of dreadful massacres; the most recent was on the 2d and 3d of September 1792, when 239 persons were inhumanly murdered. This part of the building will be considerably modified by the demolitions in progress.

On leaving this place, the visitor will find adjoining, on the *Quai de l'Horloge*, after the last tower to the left, the

DÉPÔT DE LA PRÉFECTURE DE POLICE.—See *Prisons*.

The visitor may now cross the court, which leads to the *HÔTEL DE LA PRÉFECTURE DE POLICE*, once the official residence of the *Premier Président du Parlement*.—It contains all the offices connected with the jurisdiction of the Prefect of Police, and among them that for passports, also a good library, not open to the public. To the left of the entrance, *rue de Jérusalem*, is a bold archway over the narrow *rue de Nazareth*, not open to the public, said to be the work of Jean Goujon, bearing the monograms of Henry II. and Diane de Poitiers.

The tower at the corner of the *rue de Jérusalem* belonged to the buildings erected for the enlargement of the *Palais de Justice* in 1682, by the first President, M. de Lamoignon.

Turning into the *rue Ste Anne*, and passing through the gateway of the new wing of the *Palais de Justice*, the visitor will perceive the most sumptuous edifice connected with the old palace of the kings of France,

The *SAINTE CHAPELLE*, erected in 1245—8, by the architect Pierre de Montereau, for the reception of the relics bought by St. Louis of Baldwin, Emperor of Constantinople, and dedicated in 1248.—Upon this spot was a chapel dedicated to St. Nicholas. The *Sainte Chapelle* consists of an upper and lower chapel; the former communicated with the palace, and was appropriated to the king and court alone; the latter, opening upon the courts below, served as a parochial church.—*Exterior*.—The building consists of an undercroft portico of three Gothic arches, intersected by buttresses reaching beyond those

of a loftier upper one, symmetrical with the former ; two more lateral buttresses end in two attached spired towers, connected on the outside by a gallery and parapet crowning the upper portico. Between the towers is a crocketed gable, surmounting a splendid circular window constructed by Charles VIII. The spires are octagonal, of the 15th century, and charged with mouldings, tracery, and crockets ; a crown of thorns is visible on each at half their height. The southern side consists of four large pointed upper windows, in the Three-in-one style, with three narrow choir-windows divided each by a mullion. The upper windows are surmounted by crocketed gables, connected by a sweeping open-worked parapet crowning the whole. This style is uniform all around, the northern side being however blocked in part by the buildings of the Palais de Justice. The roof is very sloping and of excellent construction ; from it rose a lofty spire of wood, which, having been partly burned, was removed a little before the revolution of 1789. The height of the edifice from the ground is 110 feet ; its total length the same, and its breadth 34 feet. The height of the old spire from the vaulting was 100 feet ; that which is to replace it will be 70.—*Interior*.—The visitor enters the upper chapel either by the winding staircase of one of the towers, or by the newly constructed passage connecting the Sainte Chapelle with the Palais de Justice. The interior presents the most enchanting view imaginable. It consists of a single nave and semi-circular choir ; the former has four windows on each side, the latter seven all around, narrower, as already mentioned. They are separated by clusters of three detached columns, with bases and capitals ; the groining is quadripartite and elegantly ribbed. The whole is gorgeously painted and gilt in diagonals, diamonds, &c., with fleurs de lys interspersed, blue and red. The basement is adorned with tripartite archings, embraced by sweeping elliptical cornices from pier to pier ; under the third window of the nave two of the arches open into an ambrey receding into the wall and adorned in continuity with the rest. At the extremity of the choir is a low vaulted square chapel, the roof of which is supported by seven arches resting on slender columns, with a span of three feet ; in the front spandrils are two angels. A screen of three trifoliate arches, resting on low columns similar to the former, with perforated spandrils, and richly gilt, connects this chapel on either side with the main basement. Two beautiful winding staircases of wood give access to the roof of the small chapel ; that to the right is an exact copy of the left-hand one, which is of the 13th century, and preserved from destruction by the care of M. Lenoir. All the windows

are filled with beautiful stained glass of 1248, which escaped destruction during the revolutions, as if by miracle. It represents the most remarkable passages in the life of St. Louis, and the principal events of the two first crusades. Some portions, which were missing, have been successfully supplied by M. Lusson. The visitor, on descending one of the above-mentioned winding staircases, will enter the undercroft chapel, still in a very dilapidated state, yet presenting uncommon architectural details. Detached columns support the complicated ribs of the vault, leaving space behind them to form two very narrow aisles. In some of the spandrels frescos of the time of Louis XIII. are still visible. During the demolitions a passage was discovered here, leading from the chapel to the charter-room, and coeval with the rest. Some coloured sculpture of later date is still visible in it, and this passage will probably be restored, to harmonise with the rest of the building. The undercroft is rich in tombstones, with which its floor is entirely covered. A richly-endowed chapter, the head of which took the style and dignity of a prelate, was founded here by St. Louis, and became remarkable afterwards for its litigious disposition, so admirably satirized by Boileau in his immortal *Lutrin*. The poet was himself buried in the lower chapel, where his tombstone is still to be seen. (See p. 395.) Among the relics purchased by St. Louis were, the crown of thorns and a piece of the true cross; besides these, the chapter possessed some antique gems that were invaluable, now to be seen in the Bibliothèque Nationale. The Sainte Chapelle with its relics cost St. Louis a sum equal to 2,800,000 fr. At the revolution of 1789 it was fortunately converted into the depot of the archives of the Courts of Justice, not, however, until the internal decorations of both chapels had been destroyed. These have been removed; in shifting them, old plans of the building as originally designed and executed were found. (1) The external embellishments are at present conducted by MM. Lassus and Viollet-Leduc.

Opposite to the Sainte Chapelle, is the *Hôtel du Trésorier*, afterwards called the *Cour des Comptes*, a handsome building of the time of Louis XV., which has been much enlarged, and is now the residence of the Prefect of Police. (2)

Facing the Palais de Justice, and near the handsome rue de

(1) In 1842, while prosecuting the restoration of this church, a human heart enclosed in a coffer was found under the altar, which some antiquarians assert to be the heart of St. Louis; an opinion which Baron Taylor's researches in Sicily in 1843 tend to confirm, but which other accounts most positively deny.

(2) The bureaux of the *Cour des Comptes* are now Quai d'Orsay.



Constantine, is the *Prado*, a public dancing-room, built on the site of the old church of St. Barthélemi. (See p. 502.)

At the southern end of the rue de la Barillerie is the PONT ST. MICHEL, so called as early as 1424, from a small neighbouring church. Having fallen down in 1616, it was rebuilt in stone, with houses on the sides. These were taken down in 1804. Traces of a bas-relief of Louis XIII. on horseback may still be discerned on the side next the Pont Neuf. The bridge is formed of four arches, and is 170 feet long by 83 broad. It was here the insurgents of June 1848 formed their most scientific barricade, composed of a parapet of planks curiously interwoven, so as to offer the advantage of loopholes and a cross-fire. It was demolished by cannon on the 24th.

Nearly adjoining this, on the Quai du Marché Neuf, is the MORGUE, a plain Doric building, where dead bodies found in the streets or river are exposed for recognition.—(See p. 84.)

East of this, is the PETIT PONT, now in course of reconstruction, of one single arch, on account of the hydraulic works at present in progress throughout the whole extent of this branch of the Seine, for the improvement of its navigation. (1) A bridge, formerly the only communication between the Ile de la Cité and the southern bank of the Seine, existed at this spot before the Roman conquest. It was carried away, by inundations or ice, thirteen times between the 13th and 17th centuries, and rebuilt of wood, with houses on it, in 1659. In 1718 it was burned down, but soon after rebuilt in stone.

From the rue Neuve Notre Dame, the visitor will enter the

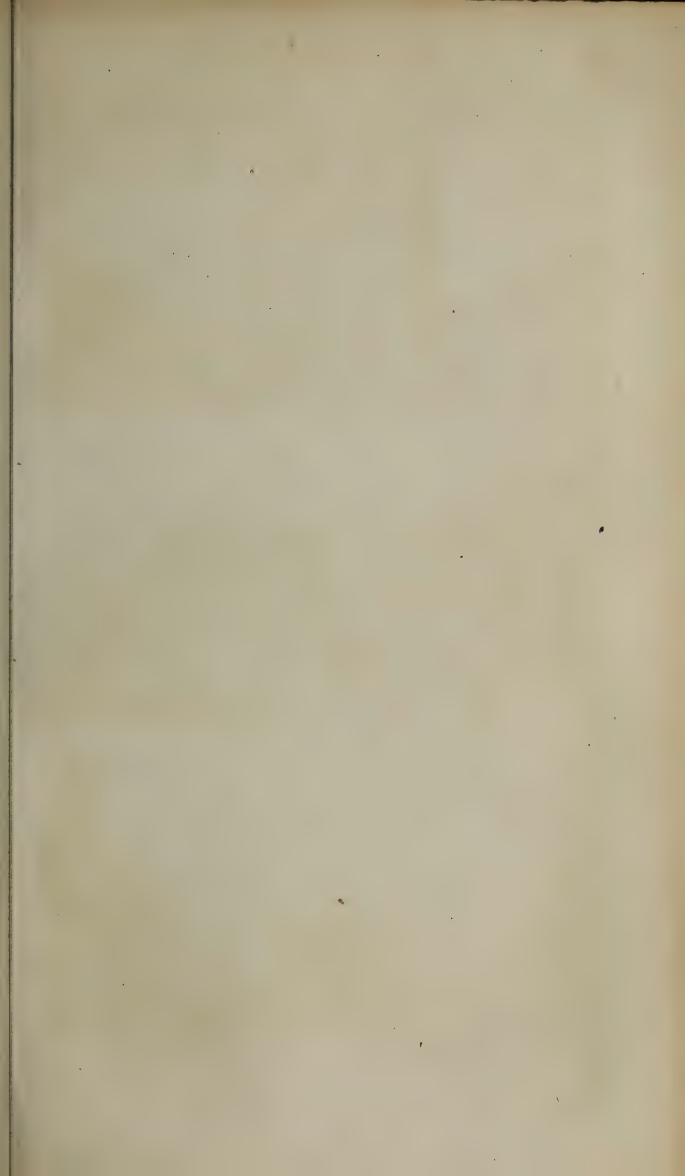
PARVIS DE NOTRE DAME, a spacious area, which was built on till 1196, when Maurice de Sully, 68th bishop of Paris, having purchased and pulled down the houses, formed a suit-

(1) This bridge was defended by a fort called the *Petit Châtelet* which was destroyed by the inundation of 1296. It was rebuilt in 1369, by Hugues Aubriot, prévôt of Paris, who also built the Bastille. It afterwards became a prison for debtors. This fort was considered as the real gate of Paris under St. Louis, just as the Grand Châtelet (see p. 264) was the entrance of Paris on the northern side. In a tariff for the toll to be paid at the Petit Pont, fixed by St. Louis, it is ordained that a monkey for sale shall pay 4 deniers toll; but if it belong to a *joculateur*, or juggler, the latter may save the amount by making the monkey dance before the toll-taker. Hence the origin of the proverb: *payer en monnaie de singe*. A ballad-singer was also allowed to sing a song instead of toll. In May 1852, a copper plate was discovered in a portion of the masonry under demolition, showing that the bridge had been reconstructed under Louis XV. A portion of the foundations of the Petit Châtelet was also discovered about the same time.

able approach to the Cathedral. At 2, place du Parvis is the BUREAU CENTRAL D'ADMISSION DANS LES HÔPITAUX ET HOSPICES.—This office is established in buildings erected for a foundling hospital. On the sides of the entrance are two fountains, consisting of stone vases, adorned with bas-reliefs.

Opposite to this building is the

HÔTEL DIEU.—This is the most ancient hospital in Paris, its foundation being attributed to St. Landry, bishop of Paris, in the 7th century. Philip Augustus is the first king known to have been a benefactor to it, and by him it was styled *Maison de Dieu*. St. Louis enlarged the hospital, exempted it from taxes and duties, and assigned to it an annual revenue. In 1602 Henry IV. caused two wards to be added. Louis XIII., Louis XIV., Louis XV., and Louis XVI., were considerable benefactors to this establishment, and several private individuals have contributed to its enlargement and improvement by donations and legacies. The present chief entrance, a projecting Doric vestibule, surmounted by a triangular pediment, was erected in 1804, after the designs of Clavereau. In the first hall on entering from the vestibule, and on the right hand, is a marble statue by Bosio, of the celebrated philanthropist M. de Monthyon, who died in 1820, and was a great benefactor to the hospitals of Paris. Underneath the pedestal the remains of this gentleman were deposited in 1838, on the abolition of the cemetery of Vaugirard. Opposite to this statue is one of St. Vincent de Paule, holding an infant in one arm, and stooping to take up another. On the walls are portraits of Bichat, Derault, Moreau, Dupuytren, Boudon, Méry, Desault, and Thibault. There is besides an elegant marble monument to Desault and Bichat. Crossing the Seine by an inner passage, which leads over the Pont St. Charles, a covered bridge not accessible to the public, and which will shortly be reconstructed with a single arch, we reach a hall containing six inscriptions on marble commemorating the benefactors of the establishment, and statues of Henry IV., St. Landry, and St. Louis. At the revolution of 1789 this establishment was called *Hospice d'Humanité*. A considerable part of this building will be demolished as soon as the new Hôpital de la République (See p. 255.) is ready to receive patients. The venerable and interesting chapel will, in consequence of these demolitions, be brought prominently into view, on the southern side. It was built in the 13th century, and was once known as the church of *St. Julien le Pauvre*; it has an entrance by the street of that name, but is usually entered by the Hôtel Dieu, following the passage above alluded to. Externally it has nothing remarkable but the old buttresses flanking the





CATHEDRAL OF NOTRE-DAME.



CATHEDRAL OF NOTRE-DAME. (SIDE VIEW)



PALAIS DES BEAUX ARTS.



walls; the interior is of a later date. It consists of a nave and aisles, with a choir elegantly groined and ribbed. The aisles are terminated by chapels next to and in the same style with the choir. In the left-hand aisle is an ancient bas-relief monument to a certain advocate Rousseau. There are also some good paintings, one of which represents Christ exhorting the Jews to give to Cæsar what is Cæsar's. Over the entrance is the Raising of Lazarus by Lelay, and, near to it, the Guards terrified by the resurrection of Christ. In the choir is the Judgment of Solomon, and the Flagellation. The public are admitted to visit the patients or the establishment on Thursdays, and Sundays, from 1 to 3; strangers with passports are admitted daily on application at the bureau. (See p. 154.)

At the eastern extremity of the *Hôtel Dieu*, is the

PONT AU DOUBLE, built in 1634.—A *double* (two liards) was paid as a toll on it till 1789, whence is derived its name. Part of it was formerly occupied by the *Hôtel Dieu*, but when a portion of that hospital was reconstructed in 1834 it was entirely thrown open to the public. It has now been rebuilt of one arch.

North of this, is the stupendous fabric of

THE CATHEDRAL CHURCH OF NOTRE DAME.—The precise dates of this splendid edifice, as regards its original foundation, and even some of its principal reconstructions and repairs, have never been accurately fixed. It appears certain that a temple existed on this spot in the time of the Romans, the foundations having been discovered in 1711, when nine large stones were found, one of which was a votive altar raised by the *Nautæ Parisiaci*, to Jove, and another bore the effigy of the Gallic deity Ilesus. They have been described in several dissertations, and are now at the *Palais des Thermes*. (See p. 425.) It is supposed that on the site of this temple a church dedicated to St. Stephen was erected about 365, in the time of Valentinian I. This was either enlarged or rebuilt by Childebert, son of Clovis, on the advice of St. Germain, about 522, and is spoken of by Fortunatus, bishop of Poitiers, and contemporary of St. Germain; who, at the same time that he declines comparing it with the temple of Solomon, takes occasion to point out its spiritual superiority, and says that it contained thirty columns, "*ter decem ornata columnis.*" (1) Robert, son of Hugh Capet, undertook the reconstruction of this church, which was called *Notre Dame*, from one of its chapels which Childebert had dedicated to the Virgin. He commenced, according to some, the foundations of the actual church about the year 1000. The building either was not

(1) See Duchesne, tome 1, p. 464.

proceeded with, or fell into ruins; for the next account that we find is, that the first stone was laid by Pope Alexander III., who, at that time, had taken refuge in France, while Maurice de Saliac was bishop of the diocese. Robert du Mont, a contemporary writer, says in 1177, that Bishop Maurice had then been long occupied in building the church, and that the apsis of the choir was finished but not roofed in. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem, who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign of St. Louis, according to the following inscription renewed on the wall of that part of the edifice :—

Anno Domini MCCLVII. Mense Februario idus secundo  
Hoc fuit inceptum Christi genitricis honore.  
Kallensi Lathomio vivente Iohanne magistro.

The architect's name was *Maistre Jehan de Chelles*. The northern transept and portal were erected in 1312, by Philippe le Bel, with part of the proceeds of the confiscated estates of the Templars; and, besides this, there were also erected in the same century the triangular canopies surmounting the windows of the chapels that flank the aisles, as well as the richly-sculptured compartments that adorn the walls of the choir. The latest addition is the small portal of the northern aisle of the choir, called the *Porte Rouge*, from its having been formerly painted in that colour; it was erected by Jean Sans-Peur, Duke of Burgundy, the assassin of the Duke of Orleans, in 1407, as an expiation for his crime. The internal works of the choir, by which the original beauty of this part of the edifice was much impaired, were begun by order of Louis XIV., in 1699, and finished in 1714.—*Exterior*.—It is a regular cruciform church, having an octagonal eastern end, and double aisles surrounding the choir and nave, with a complete series of lateral chapels. At the western end are two lofty and nearly similar towers, which were intended to support spires. The pavement of Notre Dame was so much below the level of the *Parvis*, in 1748, that it was entered by a flight of 13 steps leading down to it. In that year the ground was lowered as at present. The dimensions of this church were engraved on a brass tablet, in old French verse, and fixed against one of the pillars; they were stated to be as follows:—length 390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft.

The length of the nave is 225 ft., width 39 ft.; the roof is 356 feet in length, formed of chesnut timber, and rising 30 feet above the vaulting. The weight of lead which it supports has been calculated at 420,240lb. The diameters of the circular windows are 36 feet. The pillars of the nave are four feet in diameter; and their foundations, as well as those of the whole church, are laid 18 feet below the level of the soil, and are not built on piles, but on a hard stratum of gravel. The general style is of the very early and pure pointed architecture; those parts built in the 14th century being closely copied from what previously existed, and distinguishable only by a higher degree of finish in the ornaments. This building is one of the best-executed works of the 12th and 13th centuries. The western front is at once the finest and most remarkable feature. Three ample portals lead into the nave and aisles. They are each composed of a series of retiring arches, having in the intermediate mouldings angels and scriptural figures, saints, &c. The two lateral portals are bisected by square pillars; that of the central one was removed on Jan. 1st, 1852, on the occasion of the thanksgivings for the renewal of the President's powers. In a cavity in the midst of the pillar was found a bronze plate, containing an inscription, to the effect that the first stone of the new entrance was laid in 1771; and also a medal in copper, with the effigy of Louis XV., and the inscription "Ludovicus XV., Rex Christianissimus." The tympan of the three ogives are richly-sculptured. The same style exists in all three portals, and also in those of the transepts; the central portal of the western front was spoiled by Soufflot, in 1760, who formed it into a pointed arch; but it has just been restored to its original form according to the designs of it which were preserved. The subjects of the sculptures which adorn these portals are no where treated in a form so attractive as in Victor Hugo's *Notre Dame de Paris*. The ogive of the *Portail du Milieu* represents the Last Judgment, in three parts, viz:—1. the angels sounding the last trump, the tombs opening, and the dead rising; 2. the separation of the righteous from the wicked; 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculptures of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell; the rider on the red horse at the opening of the second seal; the blessedness of the saints, &c. The sides of this entrance present 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs: the



offering of Abraham ; the departure of Abraham for Canaan ; Job beholding the destruction of his flocks and herds by a torrent ; and Job reproved by his wife. On the doors are carved, Christ bearing his cross, and the Virgin veiled as the mother of sorrows. The statues of the 12 apostles, which filled the niches of this portal, and were destroyed at the revolution in 1793, have just been replaced by new ones, copied from the original drawings ; the patriarchs and kings of the Old Testament, that adorned the other two portals, will also be replaced. The pillar of the *Portail Ste. Anne*, on the right, is ornamented with a statue of St. Marcel treading beneath his feet a dragon, which had disinterred a woman to devour her. In the tympan above the door are several compartments, in which are sculptured,—Joseph putting away Mary ; Joseph brought back by a angel ; Joseph taking the Virgin to his home ; the Revelation of the birth of John the Baptist ; the annunciation ; the visitation ; the nativity ; the angel appearing to the shepherds ; Herod holding his council ; the wise men on their way to Bethlehem ; the offering of the wise men ; and the presentation in the Temple. Above these are figures of the Virgin and Child accompanied by angels, Solomon praying, and St. Marcel. At the summit is the Eternal Father in his glory, surrounded by the prophets ; beneath him the Paschal Lamb, and still lower, Jesus Christ surrounded by angels and saints. The *Portail de la Vierge*, on the left, presents the same general appearance as the preceding. On the pillar between the two doors is a statue of the Virgin and Child. The tympan is in three parts, namely,—figures of six prophets, the death of the Virgin, and the crowning of the Virgin. The arch above is adorned with figures of angels and saints. On the sides of this portal were eight statues of saints, destroyed in 1793. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The sixth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude ; on the left, the different temperatures of the year, in six bas-reliefs. The two lateral doors are ornamented with much admired iron-work, executed by Biscornette, about 1580. The buttresses on each side of the doors have each a niche, in which were statues of Religion, Faith, St. Denis, and St. Stephen. Immediately above the three doors is a gallery of small pillars supporting trefoils, called *Galerie des Rois*, which formerly contained 28 statues of the kings of



Judah, ancestors of the Virgin. All these statues, executed in the 13th century, were destroyed in 1793, but are to be replaced; and wooden fac-similes, painted in *grisaille*, provisionally occupy their places. A second gallery is designated *Galerie de la Vierge*, from having been formerly ornamented with a colossal statue of the Virgin attended by two angels. Above this gallery is the large rose-window between the towers, and in each of the latter are pointed arches, over which runs a lofty gallery of slender shafts, called the *Galerie des Colonnes*, and continued round the sides; above rises the last division of the towers, each side occupied with coupled windows, and rich buttresses at the angles crowned by an open-worked battlement of quatrefoils; they are ascended by a staircase of 389 steps from the rue du Cloître. The cathedral formerly possessed a fine peal of bells, of which one only remains in the southern tower; it was baptized *Emmanuel-Louise-Thérèse*, in 1632, in the presence of Louis XIV. and his queen Thérèse. It is called the *bourdon*, weighs 32,000 lb., and the clapper 976 lb. The other bell, named *Marie*, weighing 25,000 lb., was broken and melted down in 1792, as were eight bells of the northern tower. In the latter tower, three bells for the clock were placed in 1812; they are now in the southern one, and their place in the northern tower is to be occupied by a new bell, weighing 64,000 lb. The mechanism of the clock is very curious. (1) A striking feature of the exterior of Notre Dame is to be found in the vast flying buttresses, fronted by crocketed pinnacles, which rise from the outer walls of the chapels. The southern side of the cathedral is plainer than the northern, having been in part blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portail St. Marcel*, is pinnaced and ornamented with subjects from the history of St. Stephen. In the tympan of the arch are five bas-reliefs, representing St. Stephen instructing the Jews; the saint answering the Jews' arguments; the saint insulted by the Jews; the stoning of St. Stephen; and his burial. Above the bas-reliefs is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration; the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, &c. Above the porch is the great rose-window, and over it a smaller one; the gable, flanked by two turrets, supports a statue of St. Stephen. On the sides of the entrance are eight bas-reliefs, taken from the saint's life. A statue of St. Stephen on the pillar between the two doors, and

(1) The towers of Notre Dame afford one of the finest views of Paris that can be imagined. A spire, above the transept, was pulled down in 1792, for the lead, and six bells were melted.

statues of St. Denis, St. Rusticus, St. Eleutheros, St. Marcel, a second of St. Denis, and one of St. Germain l'Auxerrois, in niches on the sides, were destroyed in 1793. The fronts of the lateral canopies of the porch contain bas-reliefs representing St. Martin giving half his mantle to a mendicant; and Christ, accompanied by two angels, carrying to heaven the soul of St. Stephen. In niches are two large statues of Moses and Aaron. Adjoining this is the new sacristy of the church, communicating by a short passage with one of the chapels of the choir. It has a splendid ogive window, flanked by niches, in front; two narrower windows are pierced in the lateral walls. The eastern body has two windows; the western one, three. The stained glass in these windows, by M. Mareschal, of Lyons, represents all the bishops and archbishops of Paris from St. Landry, who lived in the time of Charlemagne, down to Mgr. Affre, who fell in the insurrection of June 1848. (See p. 310.) The roof is surmounted by an octagonal turret, and an open-worked parapet runs along the cornice. The angles of the building are fortified with buttresses, and crocketed pinnacles complete the design. The interior consists of a room for the sacristy, and a chapter-hall for the canons; it is a lofty vaulted chamber, the ribs of which rest upon caryatides representing saints. Several statues are in course of execution to complete the decorations of this graceful addition, which has cost one million of francs. On the central pillar of the grand northern porch, *Portail Septentrional*, is a statue of the Virgin trampling on a dragon. In the tympan above are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the Deliverance of Demoniaics. The arches are ornamented with small figures of angels, martyrs, saints, &c. In the space at the vertex sits a monarch enthroned, presenting a sealed volume to suplicants kneeling. Statues of Faith, Hope, Charity, and of the three Wise Men of the East, which adorned the porch, and others representing the virtues and the vices, Queen Esther and Ahasuerus, David and Goliath, and Job, which stood in niches between this porch and the *Porte Rouge*, were destroyed in 1793. The *Porte Rouge* is surmounted by a triangular canopy, with crocketed pinnacles. In the triangular space under the arch, are Jesus Christ and the Virgin crowned by an angel; on the right and left, Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, kneeling. In the arches are groups of the miracles of St. Marcel. Between the *Porte Rouge* and the eastern extremity of the church are seven bas-reliefs, representing the death of the Virgin; the funeral of the Virgin; the Assumption; Christ surrounded

by angels; Christ and the Virgin on a throne; the Virgin at the feet of Christ in agony; and a woman about to sell herself to the Devil, delivered by the Virgin.—*Interior*.—The interior of the church is not so rich as the exterior. The arches of the nave are pointed; the piers are bold, with large and vigorously executed capitals; those of the choir were similar, but are now entirely altered. The pillars of the aisles are alternately simply circular and clustered with 12 slender columns each, the shafts in the latter case being detached, and of remarkable elegance of proportion. The triforium of the nave presents a pointed arch over three smaller ones supported by slender shafts, the triangular spaces (on the southern side of the nave only) perforated by a single circular aperture. The triforium in the choir is a pointed arch over two others, but without the circular opening. The clerestory, which is the same throughout nave and choir, consists of a series of pointed double windows. The vaulting is hexapartite throughout, and for the lateral arches dome-shaped; the stone work is only three or four inches thick. Beneath the rose-windows of the transepts are light galleries of very slender shafts supporting pointed trifoliate arches, with open spandrils. The chapels are plain throughout, and are similar in detail to the rest of the interior. The rosaces are very elaborate and exceedingly beautiful; they still preserve their stained glass of the 13th century, being all that remains of it in the cathedral. The walls of the transepts are decorated with ogive tracery. A curious pointed arch will be observed under the organ-loft, probably of late date. Under each tower may be seen a large circular aperture in the vaulting through which the ropes passed from the belfries above. In the wall of the northern tower, in the aisle, is a bas-relief of 1464, forming part of the tomb of Etienne Yver, removed from the chapel of St. Nicolas. The upper part represents the Last Judgment, and the lower, a man rising from the tomb, near which is seen a body covered with worms. At the second pillar of the nave was a colossal statue of St. Christopher, erected by Antoine des Essars, in 1413; it was removed in 1785. An immense vault, extending the entire length of the nave, was formed in 1666 for the interment of the canons, chaplains, choristers, &c., of the cathedral, but has not been used since burial in churches was discontinued. The organ is remarkably fine; its is 45 feet in height, 36 in breadth, and contains 3484 pipes. The high altar was pulled down, and most of the ornaments destroyed, at the revolution of 1789, but under the empire it was re-erected, and such of the works of art as could be collected were restored. The lateral chapels of Notre Dame were

formerly remarkable for their splendour, the walls being covered with marble, or finely-carved wainscoting, enriched with gilding, and containing sumptuous tombs belonging to noble families. These were stripped of their riches in 1793; many of them, however, have been repaired, and contain works of art worthy of the visitor's attention. We shall first describe those comprised between the entrance and the transepts, leaving those in the aisles of the choir to be detailed in their proper place. Beginning on the right of the principal entrance, we find :—1, chapel of Ste. Anne—the Assumption, by Philippe de Champagne; Christ raising the daughter of Jairus, and some curious bas-reliefs. 2, chapel of St. Bartholomew and St. Vincent—baptismal font in white veined marble; also, St. James forgiving his accuser before his martyrdom, by Noel Coypel. Here also is an old press with excellent paintings on wood of the 16th century. 3, chapel of St. James and St. Philip—Christ raising Jairus's daughter to life, by Guy de Vernansal (1688); also, the Departure of St. Paul from Miletus to Jerusalem by Galloche. 4, chapel of Ste. Geneviève—the martyrdom of St. Andrew at Patras, by Lebrun, and statues of Ste. Geneviève and St. Joseph. 5, chapel of St. Thomas of Canterbury—Christ driving the dealers from the Temple, by Hallé (1688), and the Calling of St. Peter and St. Andrew, by Lebrun. In the southern transept which follows is an Annunciation, by Philippe de Champagne. Next comes the northern transept, with an altar to St. Marcel, and a statue of that saint; and paintings of the martyrdom of St. Andrew, a Crucifixion, the man possessed by a demon putting the false exorcists to flight, by Matthieu Ety, and Paul healing the cripple, by Michel Corneille. The following chapel contains a Mater dolorosa. In the 2d chapel after the transept is the Adoration of the Shepherds, and the martyrdom of Ste. Catherine of the wheel. The 3d is the chapel of St. Julien le Pauvre and Ste. Marie l'Égyptienne. This chapel is enriched with wainscoting executed in the beginning of the 16th century, and brought from the chapter-room of Notre-Dame; it contains figures of the apostles and saints, separated from each other by small pilasters ornamented with arabesques. The pictures are an Assumption, by Salvalor Rosa, and the Conversion of St. Paul, by Restout. In three hollow gilt busts are reputed relics of St. Ursula and the Eleven Thousand Virgins of Cologne. In the chapel of St. Lawrence is the Decollation of St. John the Baptist, by Louis de Boullogne, and St. Peter healing the lame man. In that of Ste. Geneviève—St. Paul imprisoned at Philippi, by Nicolas de la Platte-Montagne; and the Apostles accused before the Prefect, by Loir. Here are



also three bas-reliefs in marble representing saints. Lastly, in the chapel of St. George and St. Blaise—St. John preaching to the shepherds, by Parrocel; and Christ curing the sick, by Alexandre. Independently of the chapels above mentioned, is one in the southern tower, appropriated to the use of a religious confraternity of St. Vincent de Paule.—*Choir*.—The visitor should now approach the railing which separates the aisles of the choir from the rest of the church, and, on ringing a bell, will be admitted to this important part of the cathedral. The chapel next to the old sacristy, is that of St. Géraud, Baron d'Aurillac, now in a dilapidated state, remarkable for having been the place where the young Dauphin, son of Louis XVI., was buried in 1795. (1) Then follow: Chapel of St. Remy, formerly enriched with fine monuments of the Ursins family. Chapel of St. Peter and St. Stephen; the Martyrdom of St. Simon, by Louis de Boullongne. Chapel of the Comte d'Harcourt; a mausoleum, erected after the designs of Pigalle, to the memory of Henry Count d'Harcourt, who died in 1769. In consequence of the demolition of the old sacristy built by Soufflot in 1756, this chapel has been provisionally arranged for that purpose. It is here, therefore, the visitor will see most of the furniture that belonged to the former sacristy, and the costly gold and silver church-utensils sparkling with precious stones, the rich vestments, among which the coronation robes of Napoleon, and a full-length portrait of M. de Quélen, archbishop of Paris, by Perdreau. (2)—Returning to the chapels, we find: Chapel of Ste. Geneviève, with the representation of that saint in beautiful Gobelins tapestry; the Descent of Christ into hell, by Delorme; and St. Hyacinth reanimating a corpse, by Heim—Chapel of the Virgin, in which were formerly superb monuments to the memory of the celebrated Albert de Gondy, Duke de Retz, and Cardinal de Gondy, bishop of Paris. The altar is of marble, and above it is a beautiful statue of the Virgin, by Raggi, after a model by Bernini, which was formerly in the

(1) Other accounts assign the Church of St. Marguerite.

(2) At the sacking of St. Germain l'Auxerrois and the archbishop's palace, in 1831, the populace broke into the sacristy of Notre Dame, and, headed by officers of the National Guards, destroyed every thing that came within their reach. The damage thus occasioned was irreparable; the coronation robes of Napoleon, and the splendid dresses he presented to the bishops and the chapter on the occasion of that ceremony, were torn up for the sake of their gold embroidery. They have, however, since been repaired. A celebrated artist who was making a most elaborate picture of the interior of Notre Dame, having left it on the easel in the vestry, it was cut into a thousand pieces.

church of the Carmes, rue de Vaugirard. In this chapel are two pictures,—the Raising of the widow's son, by Guillemot, and the Burial of the Virgin, by Abel de Pujol. A carved reading-desk of oak is deserving of attention. Chapel of St. Charles Borromeo. This chapel contains a splendid monument, by Deseine, to the memory of Cardinal de Belloy, archbishop of Paris, who died in 1806, in his 99th year. It represents the prelate seated in a chair, on a sarcophagus, bestowing alms on an old woman supported by a girl; his left hand rests on the bible. The cardinal's head is remarkable for its expression and resemblance. In this chapel is a picture of the Martyrdom of St. Hippolyte, by Heim, and another of St. Charles Borromeo administering the sacrament to the infected of the plague at Milan, by Vanloo. Chapel of St. Martin, Ste. Anne, and St. Michael. Nothing remains of the former splendid decorations of this chapel but the marble incrustations of the walls. In the windows are the arms of the Cardinal de Noailles, whose family vaults are underneath. There is a picture of Christ curing the blind, by Granger; also Christ healing the woman suffering from an issue, by Cazes. Chapel of St. Ferreol and St. Ferrutien, in which is a fine monument in white marble, surmounted by a Gothic arch, to the memory of Leclerc de Juigné, archbishop of Paris, who died in 1811; St. Peter preaching, by Poirson. In the last chapel a good Visitation; in the vestibule of the *Porte Rouge*, two excellent pictures; an Adoration, and Moses found by the daughter of Pharaoh.

The first object that strikes the eye on entering the choir is the carved work of the stalls, in oak. The wainscoting above them is decorated with bas-reliefs representing the principal events in the life of the Virgin, and other sacred subjects, executed by Duboulon, after the designs of René Carpentier, a pupil of Girardon. The stalls are terminated by two thrones of great beauty, surmounted by canopies, and adorned with angels holding emblems of religion. At the coronation of Napoleon, the Pope occupied that to the right, Cardinal Belloy that to the left. Above is a cornice and eight pictures in the following order, beginning on the right. 1, the Adoration of the wise men of the east, by De la Fosse; 2, the Birth of the Virgin, by Philippe de Champagne; 3, the Visitation of the Virgin, the master-piece of Jouvenet, who painted it with his left hand, after his right had become paralysed; 4, the Assumption, by Laurent de la Hire; 5, the Presentation of the Virgin in the Temple, by Philippe de Champagne; 6, the Flight into Egypt, by Louis Boullongne; 7, the Presentation of Christ in the Temple, by the same; 8, the Annunciation, by Hallé. The pavement is of costly marble, and in the centre is a brazen

eagle which serves as a reading-desk. The sanctuary and high altar are each approached by flights of steps formed of Languedoc marble; over the altar is a marble group by Coustou, of fine design and execution, representing the Descent from the Cross. On one side of this was formerly a statue of Louis XIII. by Coustou, and, on the other, one of Louis XIV. by Coysevox; but they were both destroyed in 1831. At present six archangels are placed around the altar. Beneath the choir is a vault, formed in 1711, not shown to strangers, in which are interred the archbishops of Paris. Four, who had been deposited there, were disinterred at the revolution in 1793 for the sake of the leaden coffins. Another smaller vault contained in leaden coffins also the entrails of Louis XIII. and Louis XIV., which shared the same fate. Upon the exterior of the wall that encloses the choir are 23 curious and highly valuable sculptured compartments in alto-rilievo, begun by *Maistre Jehan Roux*, and finished by *Maistre Jehan Le Bouteiller* in 1352. They represent passages in the life of Christ, in the following order, beginning on the left: 1, the Visitation; 2, the Calling of the Shepherds to the Manger; 3, the Nativity; 4, the Adoration of "the wise men"; 5, the Massacre of the Innocents; 6, the Flight into Egypt; 7, the Presentation in the Temple; 8, Christ in the midst of the Doctors; 9, the Baptism of Christ; 10, the Marriage of Cana in Galilee; 11, the Entry of Christ into Jerusalem; 12, Christ washing the feet of his Disciples; 13, the Last Supper; 14, Christ on the Mount of Olives. The next four, namely, the Crucifixion, the Entombment, the Resurrection, and the Ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar. 15, Christ and Mary Magdalen; 16, the Holy Women; 17, Christ appearing to the Apostles; 18, Christ and the two Disciples on their way to Emmaus; 19, Christ at table with the Disciples, breaking the bread; 20, Christ again appearing to the Disciples; 21, the Incredulity of St. Thomas; 22, the Miraculous draught of fishes; 23, the Mission of the Apostles; 24, Christ giving the Apostles his benediction before his Ascension. The figures are coloured to represent nature. Above these reliefs are eight fine pictures, viz., beginning on the right:—St. Stephen conducted to martyrdom, by Loyse; St. Philip transported by the Spirit, by Blanchet; St. Peter healing a lame man, by Sylvestre; the Scourging of St. Protesilas, by Sylvestre (1705); St. John de Capistran, a Franciscan monk, at the head of a troop of Crusaders, marching against the Turks; the Beheading of John the Baptist, by Boullongne; St. Andrew conducted to martyrdom, by Blanchard; and Christ healing the possessed, by Boullongne.

The history of the events of which this church has been witness would be far too long for the limits of this volume; there are several excellent works upon Notre Dame, which will amply repay the attention of the curious examiner. (1) On the northern side of the cathedral were the cloister and college of the canons, which were destroyed in 1793. The municipality has confided the improvements now in progress to Messrs. Hippolyte Godde, Caudron, and Plantard; the first for the architecture, the second for the sculpture, and the third for the masonry.

On the southern side of Notre Dame stood the ARCHBISHOP'S PALACE, erected by Maurice de Sully, in 1161, but entirely rebuilt by Cardinal de Noailles in 1697.—During the revolution of 1789, the Constituent Assembly held their sittings in the Archbishop's Palace. It was afterwards inhabited by the chief surgeon of the Hôtel Dieu, and the chapel converted into an amphitheatre of anatomy. In 1802 it was restored to the clergy. The palace was a handsome residence, worthy of the see, and, with its gardens, occupied the southern extremity of the island. The apartments were splendid, and the furniture, partly antique, was valuable. The library was rich in MSS. of the middle ages, and contained many literary curiosities. But on Feb. 13, 1831, the populace, having sacked the church of St. Germain l'Auxerrois, determined on the destruction of the archbishop's palace; and on that night and the following day every thing it contained was either broken, burnt, or thrown into the river by the mob. The palace and gardens were left in such a state that they were subsequently removed by order of government, and not a vestige remains. A public promenade was formed on its site, but, since the events of June 1848, barracks have been erected, and the place closed to the public. On this spot is the small Gothic fountain called

FONTAINE NOTRE DAME, erected in 1845. Its height is 60 feet. Two hexagonal basins, the largest of which is 33 feet in diameter, receive the water from the mouths of three tricephalous monsters (personating heresy in certainly no very flattering manner) crushed by archangels that occupy the blunt angles of a triangular basement, supporting a Gothic chapel of the same form, and consisting of three clusters of columns supporting as many canopies with ogives, surmounted by a spire. Under this chapel, the ceiling of which is decorated with gold on a blue ground, is a statue of the Virgin Mary

(1) The principal are Gilbert, "*Histoire de Notre Dame*," 1 vol. 4to.; Felibien et Lobineau, "*Histoire de Paris*," 2 vols. folio; "*History of Paris*," 3 vols., Galignani; also Victor Hugo's "*Notre Dame*," and Michelet, "*Histoire de France*," vol. 2.



with the Infant, standing on a hexagonal pedestal; this, together with the statues of the angels, is by Merlieux; the twelve Apostles adorning the plinth, and the other ornaments profusely lavished on the edifice, are by M. Pommateau.

Close by, leading to the southern bank of the river, is the PONT DE L'ARCHEVÊCHÉ.—It consists of three arches, varying from 18 to 20 yards in span, and was built in 1827.

Following the quay to the north, the visitor will see two suspension-bridges almost in contact with each other. The first, formerly known as the *Pont Louis Philippe*, on account of its having been opened on the fête day of the late king, May 1st, 1834, now bears the name of

PONT DE LA RÉFORME, in commemoration of the reformation which ended in the revolution of 1848.—It extends from one isle to the other, and, then, from the Ile St. Louis to the Quai de la Grève. It is a handsome bridge, having three stone arches on the northern side; the remainder being suspended with ropes of iron wire, supported by two bold suspension-towers. Each line of suspension is 252 feet in length by 24 feet in width, and is supported on each side by six cables composed each of 250 threads of iron wire. The vertical chains consist of 40 wires each. The constructors were Messrs. Seguin, Brothers. It cost 1,000,000 fr. The southern end of this bridge was burned down on Feb. 24, 1848, but was shortly after reconstructed.

The other suspension-bridge bears the name of

PONT DE LA CITÉ.—It has at each end a Gothic pier with four pinnacles sustaining the chains. The balustrades are of iron, and the bridge is only for foot passengers. It was constructed in 1819, on the site of a bridge of two wooden arches, resting on piers of masonry, erected in 1614.

Both these suspension-bridges, which have lately been freed from toll, will lead the visitor to the

ILE SAINT LOUIS, originally called *Ile aux Vaches*, to distinguish it from the *Ile Notre Dame*.—Henry IV. conceived the project of erecting houses on this spot; but the execution of it was reserved for Louis XIII. Following the Quai d'Orléans, the visitor will see the

PONT DE LA TOURNELLE, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank of the river, reaching to the Quai St. Bernard. It was built by Marie in 1620, was twice carried away, and was rebuilt, about 1656, at the expense of the City. It consists of six semi-circular arches, and is 380 feet long by 42 broad. The foot-pavements on either side are supported by cast-iron arches lately inserted between the piers, and the parapet is of cast iron.

East of this is the suspension-bridge called

PONT DE CONSTANTINE connecting the Quai de Bethune with the southern bank. It was constructed in 1837. The

PONT DE DAMIETTE, another suspension-bridge, also constructed in 1837, connected the Quai de Bethune with the northern bank of the Seine. It was burnt down in 1848, and has not yet been re-constructed.

At the foot of the Quai de Bethune is the *École de Natation de l'Hôtel Lambert*, for ladies, and the *École Petit*, a swimming-school for gentlemen.

Striking into the rue St. Louis en l'Île, the visitor will find at No. 2, the

HÔTEL LAMBERT, built by Leveau, about 1640.—The court is small; a magnificent staircase, with a scroll-work balustrade, leads from a portico to the state apartments, which retain the gilding, painted panels, and ceilings, as originally executed, and produce a splendid effect. The ceilings in these rooms and in the long gallery are by Lesueur, Lebrun, and Leveau, executed with a degree of elaborate finish rarely to be met with. The hotel is rich in two historical souvenirs: Voltaire lived in it when he formed the plan of the *Henriade*, and in the gallery above mentioned, Napoleon in 1815, held a last conference with his minister, M. de Montalivet, when he found that all was lost. This splendid hotel, once the residence of a wealthy *président du Parlement* of the 17th century, and afterwards used as a storehouse for the bedding of the garrison of Paris, is now the property of the Princess Czartoriska, whose judicious taste has restored it to all its former splendour. It is now to be sold.

Further on, in the same street, is

ST. LOUIS EN L'ÎLE, first district church of the 9th arrondissement.—This church was erected in 1664 on the site of a small chapel, built in 1606, and dedicated to St. Louis and St. Cecilia; its architect was Leveau, but it was subsequently altered by Leduc and Doucet. The exterior is remarkable for a lofty polygonal spire (erected in 1765, according to an inscription on the tower), in open stone-work. It has only laterally some architectural ornament, and can hardly be said to have a principal entrance, that having been till lately blocked up by the surrounding buildings. The interior is disposed in the form of a cross, with a Doric aisle running round the nave and choir. The piers of the arches are fronted with Corinthian pilasters, and above the entablature is a range of clerestory windows. The sculptures of the interior, consisting of scroll-work in the cupola and its pendentives, were executed by J. B. Champagne, nephew of the celebrated painter of the same

name. The vaulting of the nave is semicircular. In the chapel of the communion, in the aisle to the right on entering, is St. Louis receiving the Sacrament in his last moments, by Johannot; and, as an altar-piece, Christ with the two disciples Andrew and Peter, by Coypel; next, a Holy Family, by Perrin; and an Assumption, by Peyron. In the 2d chapel is a Vision of St. Louis, and in the following transept a Virgin in plaster, by Ladatte. In that of St. Vincent de Paule is a good picture of the saint exhorting the sisters of charity, by Hallé, and in the next, Jesus disputing in the Temple. Behind the choir are three chapels painted in fresco, and enriched with modern stained windows. The first, closed by an oaken screen with bas-relief carvings of six apostles, is painted by Norblin, with figures of Prudence and Fortitude on the lateral walls; in the window is Ste. Isabelle of France. The second, occupying the central arch, is the chapel of St. Louis, and contains four frescos by Jollivet. 1, St. Louis receiving the cross from Pope Innocent IV.; 2, the same, in prison, encouraging his brothers; 3, Delivering his authority into the hands of the Abbot of St. Denis, to govern the kingdom in his absence; 4, his Death. The figure of the saint is the subject of the window. The third chapel is closed with a screen like the first, with the remaining six apostles in bas-relief; in the window is Blanche of Castile; and on the lateral walls, Temperance and Justice, by Norblin. In the following chapel is St. François de Sales, by Hallé; in the next, an Assumption, and in the following St. Paul preaching. In the northern transept is Ste. Geneviève, in plaster, by Ladatte. The stations of the *Via Crucis* are by Bodem, and occupy several piers. Next is the chapel of St. Louis Gonzaga, with the picture of that saint, by Bodem, and St. Louis holding the Crown of thorns. Lastly, in the Chapel of the Dead, is a fine Deliverance from Purgatory. The organ occupies the arch above the old entrance; behind it is a beautiful painting of St. Louis relieving the plague-stricken Crusaders. Below is a St. John the Baptist in plaster, by Guichard. On either side of the high altar are statues of St. Peter and St. Paul, by Bra, and above two frescos, representing the busts of Moses and Jeremiah. In the window of the nave over the high altar is a Crucifixion in stained glass. The church was celebrated as the one to which the University of Paris came in procession on festivals.

In the rue St. Louis en l'Île the visitor will remark, No. 45, the *Hôtel Chenisot*, now the Archevêché, the architecture and ornaments of which are worthy of notice. This hotel will shortly be transformed into a barrack, as the Archbishop is to remove to the Faubourg St. Germain.

The northern quay of the Ile St. Louis leads to the

PONT MARIE, which joins the Quai des Ormes to the Ile St. Louis.—It was built by Marie, superintendent-general of the bridges in France, in 1635. Two arches were carried away by a flood, in 1638, with 22 out of 50 houses on it. The remaining houses were removed a short time before the revolution of 1789. It has 5 arches, and is 78 feet broad and 300 long.

Returning to the Ile de la Cité, the stranger will remark, at No. 11, Quai Napoléon, a new-built house, standing on the site of one traditionally believed to be that inhabited by Héloïse and Abelard. One of the consoles which supports the entablature of the door bears the monogram of those two unfortunate lovers, in accordance with this tradition. The corner-house, 1, rue Basse des Ursins, was inhabited by Canon Fulbert.

Further on, is the

PONT D'ARCOLE, a small suspension bridge for foot-passengers only, connecting the Quai Napoléon with the Place de Grève.—It was erected after the designs of M. Duvergier, and was opened on Dec. 21, 1828. Its length is 106 yards, and its breadth 5. The chains pass over a small archway of masonry, erected in the middle of the river. This bridge was the scene of a sanguinary conflict between the Royal Guards and the people in 1830. A young man, heading the people in their advance upon it with a flag in his hand, was killed under the archway in the middle; and from his name being Arcole, added to the similarity of this trait of courage to one displayed by Napoleon at Arcola, the present appellation arose.

This bridge corresponds with the street of that name occupying the site of a smaller one, in which stood the ancient church of St. Pierre aux Bœufs. The western doorway of this edifice, on its demolition in 1837, was removed to the church of St. Severin. In the Impasse St. Marine, leading out of the same street, is the church of the former saint, now a warehouse.

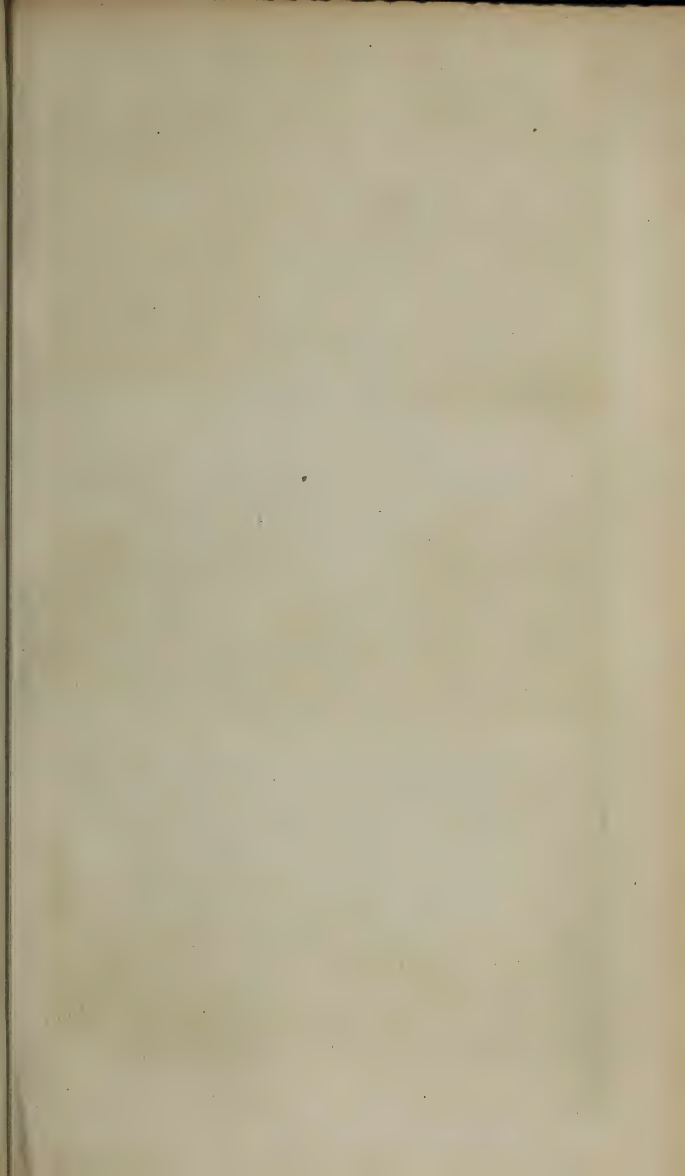
The visitor, on returning to the Quai Napoléon and turning westward, will soon reach the

QUAI AUX FLEURS.—It is planted with four rows of trees, and embellished with two fountains. Flowers, shrubs, and trees are sold here, and on the Quai Napoléon, on Wednesdays and Saturdays.

At its eastern extremity, is the

PONT NOTRE DAME.—This bridge, which is the oldest in Paris, and replaced one built in 1414, was begun in 1499, after the designs of Jean Joconde, and terminated in 1507. It has five arches, and is 362 feet long by 50 broad. In 1660, it was ornamented with statues and medallions of the kings of France; houses also stood on it; all these disappeared in 1786.







HÔTEL DE VILLE.



PALAIS DE JUSTICE.



PONT NEUF.

On the western side of the bridge is the *Pompe du Pont Notre Dame*, a square tower, supported on piles, and containing a reservoir, into which water is raised by means of machinery worked by the stream of the river.

At the western end of the Quai aux Fleurs is the

PONT AU CHANGE.—Upon this spot stood the *Grand Pont*, originally the only communication between the Ile de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII., in 1141, fixed the residence of money-changers, and prohibited them from dwelling elsewhere. From this it derives its name. Several times destroyed and rebuilt, it was burnt down in 1621, and reconstructed in 1647 of stone, with houses on each side, which were demolished in 1788. It has 6 arches; its length is 369 feet, and its breadth 96.

### NORTHERN PORTION.

The most conspicuous object in this part of the ninth arrondissement is the

HÔTEL DE VILLE, Place de Grève.—The place where the *corps de ville*, or municipality of Paris, assembled under the first and second races of kings is not known. In the earliest reigns of the third race, their meetings were held in a house called *la Maison de la Marchandise*, situated in the Vallée de la Misère, west of the Grand Châtelet. Under the name of *Parlour aux Bourgeois* it was next removed to the neighbourhood of the Place St. Michel and rue St. Jacques. This proving insufficient in course of time, in 1357 the municipality purchased, for 2880 livres de Paris, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently a royal residence. Upon the site of this and some neighbouring houses the Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, prévôt des marchands, but the works were afterwards suspended, until 1549, when Dominic Boccadoro di Cortona, an Italian architect, presenting a new plan to Henry II., the building was proceeded with. The key-stone of a vault in the left portico of the central court bears an inscription stating that Marinus de la Vallée undertook the continuation of it in 1606, and finished it in 1628. During the war of the Fronde, and still more during the revolution of 1789, the edifice was much damaged, particularly in the ornamental parts; it was, however, preserved from further dilapidation in 1801, by being converted into the seat of the prefecture, and was repaired by Molinos. Other buildings were added to it, and the hospital and church of St. Esprit, with the church of St. Jean-en-Grève, were pulled down or incorporated in it.—*Exterior.* The Hôtel

de Ville in 1628 consisted of a large building having its western front towards the Place de Grève, with two elevated pavilions at the northern and southern extremities, each flanked by a fine square overhanging tower; the other buildings enclosed a small court in the centre. The architecture displayed in this beautiful edifice is that which prevailed in Italy during the 16th century, and known in France as *la Renaissance des Arts*. Each pavilion is erected over a wide archway, a range of windows with pediments, between small Corinthian columns, lights the ground floor; above is a long range of plainer windows and niches, while a rich balustrade surmounts the façade. In the centre of the roof rises a turreted belfry. At present this front, continued with the other new buildings in 1838 (the whole exterior, nearly four times as large as the old one, being finished in 1841), is increased by two main bodies more, flanked with pavilions, so as to form an immense isolated quadrangle, of the same style of architecture as the original throughout. Upwards of 15 millions of francs have been expended on these additions and embellishments. The general feature of the building is the engaged Corinthian column, alternating with either windows or niches. In the former, facing the Place de Grève, are 28 statues, representing Frochot, Bailly, Turgot, Lépée, Rollin, Molé, J. Aubry, Robert Estienne, Miron, G. Budé, Laillier, de Viole, Juvénal des Ursins, Sully, St. Landry, Aubriot, Boylaux, J. Goujon, P. Lescot, Goslin, Philibert Delorme, Vacquerie, Vincent de Paule, Lesueur, Lebrun, Mansard, Voyer d'Argenson, and Perronet. Twelve statues more, of Molière, Voltaire, Boileau, Gros, Ambroise Paré, Papin, d'Alembert, Lavoisier, Monge, Condorcet, Catinat and Lafayette, are to be added to this front. Its effect as a monument of the time is very grand. Over the smaller door-way in the centre is a bronze equestrian bas-relief of Henry IV., which replaces one destroyed in 1789, (1) and in the campanile above, which is decorated with two colossal statues representing the Seine and Marne, is a valuable clock by Lepaute, which is lighted at night. The northern and southern façades are flanked by the extreme pavilions of the principal and eastern fronts. Above the attics are 12 allegorical statues on each side, representing Justice, Commerce, &c. The eastern façade has four pavilions, the central body between adorned with 14 detached Corinthian columns. Here are 18 statues more along the attic; the

(1) On the flight of stairs under this door-way, M. de Lamartine exposed his life with admirable courage on February 26, 1848, by declaring to an infuriated mob, that, as long as he lived, the red flag should *not* be the flag of France.



two intermediate pavilions have noble entrances, the vestibules of which are Doric.—*Courts.* There are three interior courts; the central and most ancient one is approached from the western front by a flight of steps; an Ionic arcade, presenting some architectural irregularities, runs around it; in its centre is a fine full-length bronze statue of Louis XIV., by Coysevox. The upper story has engaged Composite columns. Around the frieze of this court were marble tablets, inscribed with the principal events of the life of Louis XIV. from 1659 to 1689, and circular compartments in the spandrels of the arches were charged with the bas-relief portraits of several *prévôts des marchands*, now effaced. The lucarnes of this court are very beautiful and light, and have lately been carefully repaired. The western corners of the court are flanked by two engaged circular towers ending in lucarnes similar to the rest. A staircase to the left descends into the northern court, which, as well as the southern one, is adorned with engaged columns of the Corinthian and Composite orders, resting upon pedestals. Opposite to the principal entrance a flight of steps descends into a spacious vestibule with four Doric columns around its centre, giving access likewise to the lateral courts.—*Interior.* From the last-mentioned vestibule two superb staircases, in the Palladian style, graced with Ionic columns supporting the arches, and enriched in every part with sculpture so gorgeous and complicated as to baffle description, extend right and left to the antechambers of the *Salle des Fêtes*, an immense saloon, embracing the whole length of the central body of the eastern façade, communicating with the *grands appartements* of the Prefect of the Seine, and receiving light from 13 lofty arched windows, each surmounted by a semicircular one. Detached Corinthian columns, fluted throughout, adorn the sides; the extremities open by three arches into recesses surmounted by the orchestras. Beyond these three folding doors communicate at either end with the two extreme saloons, adorned with Corinthian pilasters, and receiving access through the antechambers on the other side. The ceiling of the *Salle des Fêtes* is flat, divided into sculptured compartments, and coved around. The ceilings of the antechambers are flat, ending in cornices supported by consoles, between which are the heads of the *Prévôts des Marchands*, ending with Trudaine, 1722. On the ground-floor, and occupying the same length, is the *Salle St. Jean*, with detached Doric columns fronting pilasters to match, and supporting an elliptical ceiling. Various chambers and corridors communicate with the courts and the pavilions, which are occupied by the octroi, municipal, and other public offices. Returning to the central court, the visitor will ascend the

southern staircase, with an elliptical vault sculptured in graceful compartments; this will lead him to the landing-place on the first story, remarkable for a curiously ribbed vault, a monument of the age of Henry II. A similar one has been constructed on the landing-place of the second story, and the style of the staircase has been maintained up to the attic gallery on the 3d story, where the ceiling is in oaken compartments on a blue ground. The landing-place on the first story leads through a door opposite the staircase to the *Salle de l'Horloge*, formerly called *Salle du Trône*, occupying the whole length of the central portion of the building, a most magnificent apartment. The walls are adorned with velvet hangings, trimmed with gold. The fire-places are vast, and are ornamented with recumbent figures in white marble, of the same date as the staircase. Over the mantel-piece to the right on entering is a splendid allegorical painting of the Republic, by Hesse. Over the opposite one are, richly executed, the arms of the City, being gules, a ship argent. The square compartments of the ceiling are charged with armorial bearings. The most interesting recollections are connected with this fine monument of the 16th century, which from the time of its erection has witnessed many of the most important political acts of the revolutions with which France has been visited. The room where Robespierre held his council, and where he attempted to destroy himself, is shown, as well as the window where General Lafayette embraced Louis Philippe, and presented him to the people in 1830. It is the central one of the *Grande Salle*, and is the same from whence Louis XVI. spoke to the populace with the cap of liberty on his head. All the revolutions of France have been in some way associated with this historical room, or with the fatal "Place de Grève" beneath. Returning to the same landing-place, a corridor to the right of the staircase leads to the *Salle du Conseil*, an elegant chamber, 66 feet by 37, with blue and gold hangings. The 44 members of the council hold their sittings here. From the same staircase, to the right on ascending, a Corinthian gallery looking into the southern court leads to the landing-place of the principal staircase of the River front, having three flights of steps, supported by Ionic columns, and ornamented with bas-reliefs by MM. Debau and Briou. It leads to the apartments of the Prefect. First is an antechamber with gilt leather hangings, in imitation of the furniture of Italy and Flanders of past centuries; in an aperture of the wall is a speaking-tube communicating with the servants' hall below. Next is the *Salle d'Introduction*: its frieze is painted in arabesques by Court, and is remarkable for a bronze statue by Bosio (1687) of Henry IV. in his youth, and an equestrian one

of the same, a copy of that on the Pont Neuf, by Lémot (1818), likewise in bronze. Next comes the *Salle de Jeu*, adorned with blue silk hangings and a richly gilt and painted ceiling and frieze. This leads to the *Salle de Bal*, a magnificent saloon, 70 feet by 40, and 22 feet in height, trisected by two rows of three lofty arches each, and furnished in a style of the most luxurious splendour. (1) It is of the Corinthian order, with gilt capitals and cornice; the central ceiling ornamented with a large allegorical painting by Picot, representing Paris surrounded by the Muses and the attributes of art; in the back-ground is an assembly of the most eminent men of France. This painting is surrounded by ten hexagonal compartments charged with allegorical figures representing Theology, Medicine, Mechanics, Agriculture, Law, Commerce, Natural Philosophy, Chemistry, Justice, and Geometry. In the first section of this splendid chamber the compartments of the ceiling are charged with the signs of the Zodiac, and allegories of Night and Day. The grounds of the arches of the doors are painted with medallions, severally representing Francis I. and Henry IV. The ceiling of the extreme section has its compartments painted with genii holding scrolls with the names of the most famous artists known; the two central compartments represent Truth and Genius; the medallions over the doors here contain Louis XIV. and Louis Philippe; the latter however is considerably damaged. The walls are painted in elaborate arabesques. In the centre is a circular divan, in which is a gilt pedestal of bronze, supporting the figures of Agriculture, Commerce, and the Fine Arts. Gilt vases and chandeliers of exquisite workmanship adorn the mantel-pieces. Beyond the ball-room is that for refreshments, called the *Salon de Café*, hung with yellow silk, embroidered in white. To it succeeds a spacious dining-room, with an ornamented frieze, containing subjects appertaining to the chase, the fisheries, &c. Underneath are the kitchens, sufficient to provide a banquet for a thousand guests. When the Hôtel de Ville is completed, it will contain upwards of 500 statues, busts, and medallions. A sum of 700,000 fr. was voted in 1851 by the City for its completion. MM. Godde and Lesueur have designed the additions made to this palace. (2) For tickets to view the apartments write to *M. le Préfet de la Seine*, at the Hôtel de Ville.

On the fourth story of the north-east side of the Hôtel de

(1) During the winter season the Prefect of the Seine gives some splendid balls, invitations to which may be obtained through the channel of the Ambassador, or by persons already presented.

(2) The public offices occupy 171 rooms. The number of clerks is 418. The expenses of the Prefecture in 1850 were 705,300 fr.

Ville, is the *Bibliothèque de la Ville*, established since June 18, 1847. It occupies three rooms, including the reading-room, and three galleries, the largest of which is 120 feet long. It is rich in scientific and commercial works, in foreign publications; works on the municipal history of the cities of France, 4000 volumes of official American publications, and 300 manuscript volumes of the registers of the parliament of Paris. The total number of volumes is above 60,000. The entrance is by the rue Lobau; it is open daily, from 10 to 3, except on holidays, and during the vacation from Aug. 15 to Oct. 1.

THE PLACE DE GRÈVE is celebrated as having been the scene of most of the public "deeds of blood" that have occurred in the capital. Its pavement has been stained with the blood of the victims of all revolutions, as well as of criminals who have fallen by the hand of justice: executions have, however, been discontinued here. On March 17, 1848 a monster *manifestation* took place here in support of the Provisional Government, and on April 16 following, an attempt to overthrow that Government was foiled here by the steady attitude of the National Guard.

In consequence of the extensive demolitions now in progress for the continuation of the rue de Rivoli, the whole of the northern, and part of the western side of this square is now level with the ground, together with a large portion of what were lately the adjoining streets, while new houses are springing up in the prescribed line. Extensive barracks are to be built on part of the cleared space behind the Hôtel de Ville.

Among the historical remains comprised in this great demolition, is the Hôtel de Sicile or d'Anjou, inhabited in the 14th century by Louis II., duke of Anjou, and king of Naples, Sicily, and Aragon; also two hotels, the property of Jacques de Bourbon, constable of France, and inhabited by Blanche de Navarre in 1391. A turretted house inhabited by Scarron and his wife, afterwards Mme. de Maintenon, has also disappeared.

Facing the rue François Miron, is

ST. GERVAIS, 2d district church of 9th arrondissement.—The only well-authenticated facts concerning the date of this church are, that it was dedicated in 1420, and enlarged in 1581. The building of it appears to have been suspended and resumed at different periods. Over the northern aisle of the choir rises a tower about 130 feet high, the lower part of which is of ancient, the upper of modern, construction; the latter is excessively bold. The western front of St. Gervais was begun in 1616 by Desbrosses, Louis XIII. laying the first stone. The lower range has coupled Doric columns, surmounted by a triangular pediment. Above is a range of coupled Ionic columns,



having a Saxon window between them. In the niches are the statues of St. Protais and St. Gervais. The attic range is Corinthian, crowned with a circular pediment adorned with the statues of Moses and St. John. The rest of the church is Gothic, and cruciform, with single aisles entirely surrounding it; the transepts are not deep, and have galleries of a later date erected in them. There is no triforium gallery, and the clerestory windows occupy the whole pointed arch. The vaulting-ribs spring from the sides without capitals. Some of the chapels that surround the nave and choir communicate with each other by archways, and thus give the effect of a double aisle. Some fine pendant bosses will be remarked in the vaults of the transepts. In the first chapel to the right on entering is St. Philomène, painted by Smith; it has three medallions on each side, with passages from the life of that saint. Above is a good Crucifixion, apparently by an Italian hand. The Chapelle des Trépassés contains a curious picture of the Deliverance of Souls from Purgatory at the intercession of St. Gervais; it is probably an Italian picture, of the 17th century, and has been copied for the Église St. Merri. In the Chapel of St. Catherine is the statue of that saint, by Courtot, in marble, a painting, by Vibert, of the Virgin blessing France, and a good picture of small dimensions, representing St. Nicholas. The south transept forms the Chapel of the Holy Ghost; in it is a good altar-piece, of the Tongues of Fire, at the feast of Pentecost, also St. Ambroise refusing entrance to Theodosius, by Couder. Here is also a statue of the Virgin, by Rude; statues of Religion and Faith stand in niches beside the altar. In the following chapel is a fine Ecce Homo, by Rouget, and Christ giving St. Peter the Keys, by Jonquières. The stained glass in the window, representing the apostle Paul before Festus, is by Pinaigrier. The next chapel is remarkable for a fine Decapitation of St. John the Baptist, in the style of Guercino. The glass in the window, by Pinaigrier, represents the Judgment of Solomon. In the chapel of Ste. Geneviève, is that saint consoling an afflicted woman. In the following one, being the 8th, is Jesus with Martha and Mary, by Philippe de Champagne, and an Ecce Homo, by Cortot. In the same chapel is the monument of Chancellor Letellier, a sarcophagus of black marble, supported by white marble colossal heads. At the ends are beautiful full-sized figures of Religion and Fortitude; on the sarcophagus the chancellor reclines, with a genius weeping at his feet; it was erected shortly after his death in 1685. There is also a spirited plaster Descent from the Cross. The Lady Chapel behind the apsis of the choir is one of the most beautiful in Paris; the vaulting ribs of its roof unite in two

different points ; from the first of which they descend in a clustered pendant, and from the other in an elaborate open-worked crown, a chef-d'œuvre both in design and workmanship. Around it is an inscription, partly ancient, thus : *parfaite en l'an 1417, peinte en 1842*. The three front windows to the east are filled with some rich specimens of stained glass by Pinaigrier, representing the histories of St. Anne and the Virgin; the two lateral ones are modern, of the manufacture of Choisy. A splendid Gothic altar of modern execution, adorned with a statue of the Virgin, and four smaller statues of the Evangelists, face the entrance. The decoration of the chapel is the conjoint work of Messrs. Ballard, architect, and Delorme, painter ; 14 oil paintings on the walls are by the latter ; those in the nave of the chapel represent the epochs of happiness of the Virgin's life ; the Annunciation, Visitation, Maternity, and Assumption; the last but one represents the Virgin eying with the strongest expression of maternal love the infant Jesus asleep before her, a very superior picture. In the sanctuary of the chapel are the eight Christian virtues, Resignation, Force, Repentance, Justice, Charity, Hope, Truth, and Humility. In the vestibule of the north-western entrance is a large painting by Dubusc, representing Jesus walking on the waves ; and another, by Gassies, St. Margaret of Scotland washing the feet of the poor ; and an ancient sculptured marble shrine. In the 10th Chapel is a colossal Mater Dolorosa in plaster, with two angels in prayer, and a painting by Guichard, Moses striking water out of a rock. The door of the sacristy is of wrought iron, and remarkable for its elegant design. Adjoining it is a large painting, the Captivity of St. Peter, by Heim ; and in the sacristy, a fine Annunciation. In the north transept is the Martyrdom of Ste. Juliette and her son St. Cyr, by Heim ; also a picture by Albert Durer, of the nine sufferings of Christ, dated 1500 ; and in the next chapel of the nave is Christ at the Feast of Cana, a good picture of the French school. We may also remark the Martyrdom of Ste. Apolline in the same aisle. In the Chapelle des Fonts is a well-executed model in wood of the western front of the church, serving as an altar-piece. This chapel has been painted by M. Caminade ; the subjects are : the Baptism of Christ, and the Fall of Man. In the window are St. John the Baptist and St. Nicholas in stained glass, bearing date 1620. Most of the windows are valuable for similar decorations. The modern stained glass in the windows of the choir has been executed after the designs of Eugène Delacroix. Facing the left aisle is another fine painting of the Deliverance from Purgatory. Around the pulpit are statues of the four Evangelists, of oak. There is a fine organ in this church which is one of the most

interesting churches of Paris; and Paul Scarron, husband of Mme. de Maintenon, Philippe de Champagne, with many other distinguished persons, were buried within its walls. (1)

The visitor should, on leaving this, turn into the rue du Pourtour St. Gervais, leading to the rue St. Antoine. Most of the houses of this locality suffered greatly from the effects of artillery in the days of June 1848, the insurgents having transformed this quarter into an almost impregnable stronghold by the scientific arrangement of their barricades. The rue de Jouy, which, at No. 9, contains a specimen of the architectural genius of Mansard in the Hôtel d'Aumont, will lead the visitor to the rue des Prêtres. Here, at No. 22, the *Passage Charlemagne* crosses the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, where local tradition places the site of a palace. An octagonal engaged tower of the time of Francis I. is still to be seen in a corner of the court, which has coupled Ionic pilasters running round, and some figures and ornaments indicate its former state.

This passage leads to the rue St. Antoine, where we find, at No. 120, the

LYCÉE CHARLEMAGNE, the buildings of which formed the college of Jesuits founded in 1582. Adjoining this, is

ST. PAUL ET ST. LOUIS, 3d district church of 9th arrondissement.—This church was begun in 1627, on the site of a chapel belonging to the adjoining convent of the Jesuits, founded by Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII. and his court. The magnificent front, elevated on a flight of steps, is 144 feet in elevation, and 72 feet in breadth at the base; it is decorated with three ranges of Corinthian and Composite columns, with their interstices richly ornamented. The lower range of columns is surmounted by a circular pediment, the attic range having a triangular one. A clock by Lory and two niches adorn the intervals of the middle range. This structure is cruciform, with chapels on each side of the nave, communicating with each other. Over the cross of the church rises a lofty dome, in the pendentives of which are sculptured figures of the four evangelists; and, on the sides above, four figures in fresco of Charlemagne, Clovis, Robert, and St. Louis. A rich cornice and gallery sur-

(1) Numerous tombs were uncovered in May 1847, during the progress of works executed to lower the soil of the rue François Miron, near St. Gervais. Some of them were in plaster, and of the 15th or 16th century, others in stone, and of a much more ancient date. Amongst the latter the coffin of a woman is in perfect preservation.

mount the Corinthian pilasters which stand in front of each pier. Arched galleries run around the nave, fronted with balustrades, and the vaults of the chapel and nave are covered with heavy scroll-work. Over the entrance is a fine organ; and below, on brackets, St. Paul and St. Peter, in marble, by Legendre. This church was pillaged of all its riches at the revolution of 1789; but a profusion of marble is still to be seen on the high altar, and round the door-ways; the rails, too, which separate the high altar from the nave, are of black and red marble. In the first chapel to the left, on entering, is a painting representing the Saviour offering his heart; in the 2d, St. Louis bearing the crown of thorns on a cushion, and in the 3d, St. Mary Magdalen, by Lyon. In the following transept is a black marble slab to the memory of Bourdaloue, buried on the spot. On either side of the altar, in this transept, are two plaster statues by Bra, representing St. Paul and St. Peter. Above the arches are two paintings, representing the Agony in the Garden, by Delacroix, and the Conversion of St. Paul, in the style of Moise Valentin. There are four frescos, by Decaisne, on the walls of the choir, representing the four evangelists. On the piers of the arch leading from the choir to the opposite aisle are two black marble slabs, the inscription of the first showing that the heart of Louis XIV. was deposited here by his command, and that of the second stating that the Regent Duke of Orleans caused these inscriptions to be placed there to record the fact. In the adjoining chapel is the statue of St. Vincent de Paule, and in the following transept are two more paintings: Moses and the brazen serpent, and Louis XIII. offering St. Louis the dedication of this church. The four remaining chapels of this aisle contain respectively: St. Paul, St. Jerome, by Lefebvre, St. Peter preaching, and the Baptism in the Jordan. In the nave is a painting by Philippe de Champagne, representing Ste. Isabelle, sister of St. Louis. Beyond the church is the sacristy, containing some good paintings, portraits of the successive curés of the church; and further on is the chapel of the catechists, ending in a circular recess, painted in fresco by Valbrun, representing Christ calling the children unto him; it is unfinished, and remarkable only for being painted on a ground rendered impenetrable to moisture by a new process invented by M. Chérot, who also composed the colours for the purpose. Although the wall is from its situation particularly subject to damp, the picture has not suffered the slightest injury. The architect of this magnificent church was Father Derrand, a Jesuit.

Proceeding up the rue St. Antoine, the stranger will find, at No. 143, the



**HÔTEL DE SULLY.**—This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. It is in good preservation, and its court, which is large, is richly adorned with sculpture.

At No. 212, is a good specimen of the style of the age of Henry IV., now the boarding-school of M. Favard. At No. 216 bis is

The **VISITATION**, a small church built by F. Mansard, in 1632, for the Dames de la Visitation.—The dome is supported by four arches, between which are Corinthian pilasters crowned with a cornice. The entrance, on an estrade with lateral steps, is ornamented with two Corinthian columns. The interior is adorned with scroll work, wreaths of flowers, &c., but contains no pictures. It belongs to Protestants of the Calvinistic persuasion, and service is performed by the pastors of the Oratoire in French, on Sundays and festivals, at 12½. The convent, destroyed in the revolution of 1789, was very extensive.

The rue Castex and rue de la Cérisaie lead to the

Government *Dépôt des Poudres et Salpêtres*. In a low building lately added are manufactured percussion caps for the use of the army.

The rue Delorme leads hence to the

**GRENIER DE RÉSERVE**, situated between the rue Crillon and the Boulevard Bourdon.—This immense storehouse was begun by order of Napoleon, in 1807, as a depot for the grain and flour required for four months' consumption of the city. In 1814, however, the walls of the ground-floor alone were finished; it was to have consisted of five stories, besides the ground-floor, cellars, and attics. In 1816, the building was resumed on a more economical scale, and the ground-floor was roofed in and divided into three stories. It is 2,160 feet in length by 64 in breadth, except where the five projecting compartments give an additional breadth of 13 feet; and is 32 feet high. Beneath is a range of cellars, under which four water-cuts were constructed for the purpose of turning mills. Every baker in Paris is obliged to keep constantly deposited here 20 full-sized sacks of flour, and may warehouse as much in addition as he pleases, on payment of a moderate charge. The building will contain 100,000 sacks; the cellars are used as a supplementary entrepôt for wine. During the prevalence of the cholera at Paris, in 1832, this building was converted into a temporary hospital. For admission, apply at the bureau, in the Place de l'Arsenal.

On the adjoining Boulevard Bourdon a ham market or fair is held every year just before Easter; it lasts three days.

The adjacent Quai Morland formerly gave access to a small

island called *Ile Louviers*, with which it was connected by a wooden bridge. This island was chiefly a receptacle for fire-wood; but the narrow arm of the Seine which separated it from the northern bank being filled up, it has become a considerable piece of ground, and is now covered with temporary barracks. Although no longer an island, it still retains its old name. It communicates with the *Ile St. Louis* by the wooden bridge *de l'Estocade*.

In the rue de Sully is

The ARSENAL.—About 1396, the City of Paris built a depot for artillery upon this spot, which afterwards passed into the hands of the government. A dreadful explosion having taken place in 1563, the buildings were reconstructed on a more extensive scale, by order of Charles IX. Henry IV. augmented the buildings and garden, and created the office of grand-master of the artillery, in favour of Sully. Louis XIV. having caused arsenals to be constructed on the frontiers of the kingdom, the casting of cannon in Paris was discontinued. The only use made of the foundries since that period has been to cast statues for the gardens of Marly and Versailles. During the regency, in 1718, some of the old buildings were demolished to erect a mansion for the grand-master. In several rooms was deposited the valuable library, called *Bibliothèque de Paulmy*, originally formed by the Marquis de Paulmy d'Argenson. To this collection were added that of the Duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. During the Restoration it was called *Bibliothèque de Monsieur*, having been purchased by the Count d'Artois, afterwards Charles X.; but since 1830 it has resumed its appellation *de l'Arsenal*. It is very rich in history, foreign literature, and poetry, particularly in Italian works; and contains about 200,000 printed volumes and 6,300 manuscripts, among which are some beautiful missals. This library is open to the public from 10 to 3 every day, except on Sundays and holidays, and from the 15th of September to the 1st of November. The apartments of Sully, in which he used to receive Henry IV., are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *chambre à coucher de Marie de Médicis*, at the Luxembourg. To see them, apply with passport at the bureau of the Director.

Facing the Arsenal is a large new building, containing barracks for the Gendarmerie. It is built on the site of the ancient and once magnificent convent of the Célestins, whose church, built by Charles V., contained a greater number of tombs of illustrious personages than any in Paris. It was celebrated for the *chapelle d'Orléans*, containing splendid mausoleums ap-

propriated to the remains of the brother of Charles VI. and the descendants of the house of Orléans-Longueville. Most of the tombs of the chapel were transported by the patriotic architect, M. Lenoir, to the *Musée des Monuments Français*, rue des Petits Augustins, and two remarkable ones are at the Louvre in the *Musée de la Sculpture Moderne*. (1)

At the corner of the rue St. Paul, No. 2 bis, are a few remains of the *Hôtel de St. Paul*, long a royal residence; the greater part is of comparatively late date, and is now occupied by a company for distributing through Paris the filtered water of the Seine. In a long spacious room are placed four rows of charcoal filters, receiving the water of the river, which is drawn up by a steam-engine. The clarified water thus obtained is perfectly sweet and wholesome. Strangers are admitted.

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret, of the age of Henry IV. All the ground between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figuier, was formerly occupied by buildings which Charles V., in 1360-5, purchased and formed into a royal palace, called the *Hôtel de St. Paul*, on account of its proximity to the church. The king inhabited the hotel of the Archbishop of Sens, at the western extremity; the Hôtel de St. Maur was occupied by his brothers. Within the enclosure were several edifices, the names of which may still be traced in some of the streets built on their site, such as the *Hôtels de Puteymuce, de Beautreillis, des Lyons, &c.* This palace was abandoned by the kings of France for the Palais des Tournelles; and, in the early part of the 16th century, the buildings, falling into decay, were alienated by the crown, and sold.

By striking into the rue des Barres, the visitor will see before him, at No. 1, rue du Figuier, the

**HÔTEL DE SENS**, one of the most interesting remains of the middle ages extant in France.—It was erected in the 15th century, and formed part of the Hôtel St. Paul. The gateway, flanked by two overhanging peaked turrets, has a finely-groined roof. High up, to the left, the visitor will see an eight-pounder ball lodged in the old grey wall; underneath is "28 Juillet, 1830." The windows are curious; and there is a remarkable turret in the south-western corner of the court. By ascending the tourelle here, the visitor will find, at door No. 11, a curious narrow spiral staircase, leading to nearly the top of the highest turret. In many of the low-browed passages

(1) During the demolition of part of the ancient church in May 1847, several tombs were discovered at 10 feet below the surface, one of which was that of a daughter of King John of England, surnamed Lackland, and brother of Richard I.

of the upper and lower floors of the building are seen massive beams of oak. In the rue de l'Hôtel de Ville, to the left, is another projecting turret, with quaintly-ornamented windows, and a walled-up Gothic archway. This hotel, a model of a noble mansion of its epoch, is still in good preservation.

## TENTH ARRONDISSEMENT.

### WESTERN PORTION.

The PONT NATIONAL, designed by G. and J. H. Mansard, and built in 1684 by an Italian Dominican friar named *Frère Romain*, leads from the Tuileries to the Quai d'Orsay. It consists of five semicircular arches, and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry (*bac*), from which the rue du Bac derives its name. Upon one of the western piers is a scale, commencing from the low water mark of 1719, (1) and divided into mètres and décimètres, to show the height of the river. This bridge commands a fine view of Paris, both up and down the Seine.

The first object that will strike the stranger, after leaving this bridge, will be the *Hôtel Praslin*, a magnificent mansion with a terrace towards the quay, but having its entrance and front in the rue de Lille, No. 56. This is one of the largest and most sumptuous of the residences of the old nobility. Next to it is a large barrack for cavalry, formerly the *Hôtel des Gardes-du-Corps*, built under Napoleon. Beyond it is the

PALAIS DU QUAI D'ORSAY.—This magnificent edifice was begun during the administration of M. de Champagny, Duke de Cadore, in the time of Napoleon. It was not, however, continued till the beginning of 1830, when Charles X. intended it as a palace for the exhibition of the productions of French industry. The revolution suspended for a time its execution; it was, however, at length completed by M. Lecorday, under Louis Philippe. This edifice consists of a vast court, surrounded by four magnificent piles of building, and two wings, enclosing two smaller courts. Towards the river the front presents a long line of windows, formed by 19 arches separated by engaged Tuscan columns, above which is a series of the Ionic order, and over this a mixed Corinthian attic, crowned with an elaborate battlement. The lower story is flanked at both

(1) The highest waters known were in 1733 and 1740; in the latter year they attained 8 mètres 20 centimètres. They reached the second stories of the houses on the Quai St. Bernard. The Bibliothèque Nationale preserves a volume that floated into a window of a 2d story on that quay. It is entitled, *Antiquités, fondations, singularités des villes, châteaux, et royaumes, 1605.*





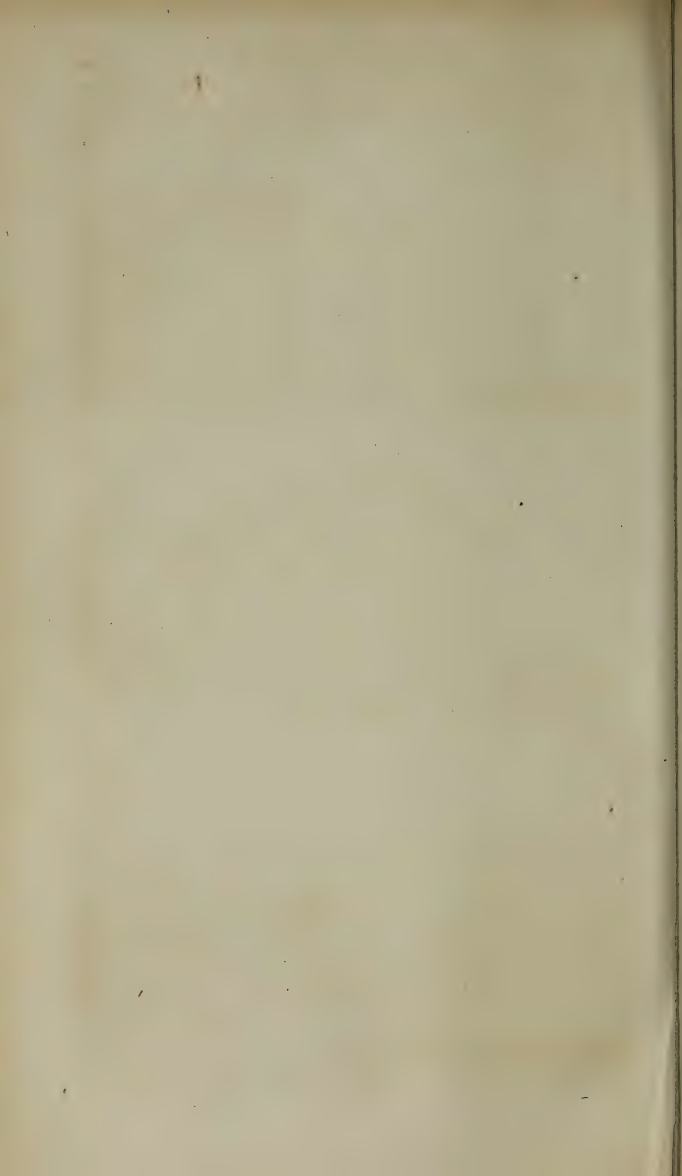
PALACE OF THE QUAY D'ORSAY.



PALACE OF THE DEPUTIES. (VIEW FROM THE QUAY.)



PALACE OF THE DEPUTIES. (VIEW FROM THE COURT.)



ends by a balustraded platform laid out as a garden. An iron railing encloses this front. The principal front facing the rue de Lille contains the chief entrance, and differs from the river-front in being flanked by two projecting bodies. Other entrances open from the side-courts into the rues Bellechasse and Poitiers. The central court is surrounded by a double series of arcades with Doric and Ionic pilasters; the lower frieze is inlaid with various-coloured marbles. There is a staircase of Doric design, at each corner of the court; a third in the wing to the right, and a fourth, the *escalier d'honneur*, is entered from a vestibule in the left wing. The ceiling is richly decorated, and the walls painted in fresco by M. Chasseriau. Those of the first flight are *en grisaille*, representing Silence, Meditation, and Study. The first landing-place is only remarkable for two old inscriptions, relating to the first institution of the *Cour des Comptes*. The walls of the second flight represent severally War, and Order providing means of defence. The front wall of the second landing-place has allegorical figures of Force and Order; the lateral walls represent Justice and Order repressing abuses, and Commerce promoting the intercourse of nations. The walls of the third and last flight represent Peace protecting Agriculture and the Arts. Neither these paintings nor the staircase itself are in harmony with the grandeur of the building. This staircase opens into the galleries of the first story, the ceilings of which are painting so as to represent panelling in different kinds of wood. Here is the Hall of Audience for the Court of Accounts, with a most elaborate ceiling of timber-work, and portraits of four of the most eminent Presidents of the Court. It will shortly receive two grand historical paintings, representing St. Louis establishing the *Cour des Comptes* at Paris, and the *Cour des Comptes* reinstated by Napoleon. In the compartments of the ceiling are paintings representing the Arts, Sciences, and Agriculture. The rest of the first floor is inhabited by the functionaries of the *Cour des Comptes*, and the second story is cut up into small rooms. The ground-floor, facing the river, is appropriated to the sittings of the Council of State, and is visible to strangers. The visitor is first introduced into the *Salle d'Attente*, an elegant square apartment, in which four rich Doric columns, with spiral flutes and cablings, sustain a balustrade opening into a vestibule of the upper story, lit by a skylight. This opens laterally into the *vestiaire*, where the Councillors of State used to put on their robes under the late régime; but at present this ceremony is dispensed with. The first saloon worthy of notice is the *Salle du Comité du Commerce* containing a fine view of the Port of Marseilles,

painted in oil by Isabey. Next comes the *Salle du Comité de l'Intérieur*, of the Corinthian order, remarkable for an elaborate ceiling, with tie and cross beams supported by gilt caryatides. Two large paintings, opposite the windows, represent the first, Justinian, and the other Moses, by Marigny. On each side of the entrance are two more, the one, Solon dictating his laws, by Dom Papety, the other Numa and Egeria, by Mural. An antechamber leads from hence to the *Salle des Séances Administratives*, a saloon of extraordinary splendor, decorated with 20 Corinthian columns, of white marble, with gilt capitals, and portraits of Turgot, Richelieu, Colbert, d'Aguesseau, Suger, Cambacérès, Sully, l'Hôpital, Portalis, and Vauban, by the best living masters. The coved ceiling is richly gilt in compartments, and contains five emblematical paintings of Commerce, Agriculture, the Charter of 1830, Justice, and Truth, in large medallions. A recess hung with crimson velvet between the central columns formerly contained an immense monolith statue of white marble, representing Louis Philippe seated on the throne, by Jalay; but it has now been removed. Before this recess are placed the chair of the President and the desks of the councillors. Over the recess are painted two angels holding the Charter of 1830. In the tympana of the arches intersecting the coves are 13 medallions, with portraits of Mathieu Dumas, Fourcroy, Boulay de la Meurthe, St. Jean d'Angely, Fermon, Bigot de Préameneu, Cuvier, Jaubert, Treilhard, Dessoles, Merlin, Louis, and Mounier. The *Salle du Comité de Législation*, remarkable for four Corinthian columns of granite, and otherwise similar to the *Salle de l'Intérieur*, contains a portrait of Napoleon, by Flandrin, and gives access to the *Salle du Comité des Grâces*, in which is a painting by Gassies, representing the arrest of President Brisson in the time of the League. From hence the visitor proceeds through another *salle d'attente*, similar to the former, to the *Salle des Séances du Contentieux*, of Doric architecture, in which are portraits of Count Simeon, and Gen. Allain, by Lemaire, over the doors, and three more paintings, two by Thomas, representing President Mathieu Molé pacifying the Parisian people, and President Harlay attacked at Blois. The third painting, by Delaroche, represents President Duranti of Toulouse assassinated in a convent where he had fled for safety. Under Louis Philippe the throne was placed where the chimney-piece now is. This edifice cost 11,340,000 fr. For permission to view the interior apply at the porter's lodge on Sundays between 9 and 12, and on other days between 9 and 10.

Immediately west of this palace, in the rue de Lille, is the



**HÔTEL DE LA LÉGION D'HONNEUR.**—This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. The entrance presents a triumphal arch flanked by double rows of Ionic columns on either side; two figures of Fame, in bas-relief, occupy the spandrels. The arch is connected by lateral peristyles with pavilions, the attics of which are adorned with bas-reliefs. A peristyle ornamented with Ionic columns and busts extends along the sides of the court to the principal front, which is decorated with six Corinthian columns, forming a portico, under which is the entrance to the vestibule. On the front is the inscription—*HONNEUR ET PATRIE*. In the centre of the front towards the Quai d'Orsay is a circular projection with columns, which supports a balustrade crowned by six statues. The interior is decorated with elegance, and the principal saloon, in the form of a rotunda, 40 feet in diameter, looks on the river. The Prince de Salm having been beheaded in 1792, his hotel was disposed of by lottery, and a journeyman hair-dresser obtained the winning number. In 1803 the hotel was devoted to its present purpose. It is inhabited by the Grand Chancellor of the Order. (See page 72.)

At No. 85, opposite, are the *Archives de la Cour des Comptes*, a plain edifice.

Proceeding westward along the Quai d'Orsay, which overlooks one of the finest wharfs of the city, the visitor reaches the

**PONT DE LA CONCORDE.**—Till the erection of this bridge, the Faubourg St. Germain and the Faubourg St. Honoré were not connected, except by the Pont National, and a ferry opposite the Hôtel des Invalides. In 1786, the sum of 1,200,000 livres was appropriated, and the construction of the bridge, begun in 1787, was finished in 1790. It consists of five elliptical arches of unequal dimensions; the total length of the bridge is 461 feet, its breadth is 61 feet. The parapet is formed by a balustrade, divided by plinths, on which were marble statues, now removed to Versailles. It is intended, however, to adorn the plinths at the extremities with four colossal statues of Agriculture, Commerce, Industry, and Navigation. One of the piers bears a vertical scale of 29 ½ feet. The architect of this bridge was Peronnet, already celebrated for the bridge of Neuilly; and part of the stone employed was obtained from the demolition of the Bastille. This bridge was originally called *Pont Louis XVI.*, from the “place” opposite to which it was built; but in 1792 it was named *Pont de la Révolution*, for which appellation that of *Pont de la Concorde* was substituted in 1800. At the Restoration it resumed its original name, which was again changed in 1830. Opposite is the

**PALACE OF THE LEGISLATIVE BODY**, formerly **PALAIS BOURBON**.—It was erected in 1722, by Louise Françoise Duchess-dowager of Bourbon, after the designs of Girardini, an Italian architect, and continued by Mansard. On coming into the possession of the Prince de Condé, it was considerably enlarged, at a cost of 20 millions of francs, but not completely terminated when the revolution broke out in 1789. The Palais Bourbon was one of the first mansions plundered, and remained unoccupied till 1795, when it was chosen for the sittings of the Council of Five Hundred. The pavilion opposite the bridge was selected as the hall of council, and the rest appropriated as a residence for the president. It was afterwards occupied by the *Corps Législatif*. On the Restoration, in 1814, the Prince de Condé took possession of the palace, and entered into an arrangement, by which that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was appropriated to the use of the Chamber of Deputies, and in 1829 a law was passed authorising its purchase for 5,500,000 fr. On the melancholy death of the Duke de Bourbon, in 1830, (1) this palace devolved by will to the Duke d'Aumale; and that part used by the Duke de Bourbon as a residence was leased to the Chamber of Deputies as an official residence for their president; but ultimately the whole was ceded to the country for the use of the Chamber, to which the National Assembly succeeded in 1848. At present it has assumed the same name it had under the Empire.—*Exterior*. Opposite the Pont de la Concorde, an iron railing with two gates gives access to the edifice, the façade of which, built by Poyet, in 1804, consists of 12 Corinthian columns, resting on a broad flight of 29 steps, and supporting a triangular pediment measuring 95 feet at the base by 17 feet altitude. An allegorical bas-relief by M. Cortot adorns the tympan; it represents France standing on a tribune, holding the Constitution in her right hand. The figure of France is 14 feet high. At her sides are Force and Justice; to the left is a group of figures personifying Navigation, the Navy, the Army, Industry, Peace, and Eloquence; on the right, are Commerce, Agriculture, Eloquence, the Arts, and the rivers Seine and Marne. This composition is finely grouped and sculptured; the attitudes of the figures are easy and graceful. On the west of the portico is a bas-relief by Rudde, on the east one by Pradier. At the foot of

(1) The duke was found, on Aug. 27, 1830, suspended by his cravat from the bolt of a window of his bed-room, at the Château de St. Leu, and from his age, 74, and his weak state of health, it was considered improbable that he could have accomplished his own destruction.

the steps, on pedestals, 18 feet in elevation, are colossal statues of Justice and Prudence; and in the foreground are figures of Sully, Colbert, l'Hôpital and d'Aguesseau. On the side of the Place Bourbon a lofty gateway, connected by Corinthian porticos with two lateral pavilions, leads into the principal court. Here, an uncouth temporary building (1) erected by the Provisional Government in 1848 for the sittings of the Constituent Assembly, for three years masked the elegant design of the palace; but since December, 1852, this has been taken down, and the fine Corinthian portico has again come to view. Since the attempt of the 15th of May, iron railings have been fixed between the columns flanking the gate-way, by way of precaution against similar *coups de main*. (2) The court is en-

(1) It was built in 45 days; over the entrance was a group of three figures *en grisaille*, representing Liberty, Equality, and Fraternity. The interior consisted of a vast hall 39 metres in length by 27 in breadth; but owing to its bad acoustic arrangements, which made it impossible to hear the words of an orator at any distance from the tribune, it was subsequently shortened by about five metres. Over the President's chair were the words: *République Française.—Liberté, Egalité, Fraternité*. There were ten rows of benches with flights of narrow steps, leading to a lobby which ran all round the outside of the hall, and was exclusively allotted to the representatives, who were 750 in number. The benches to the left of the President were occupied by the members of the *Mountain*, as the extreme republican party styled itself; those on the opposite side were occupied by the extreme monarchical or legitimist party. The centre seats were filled by members belonging to the moderate shades of both parties. The Constituent Assembly of 1848 consisted of 900 members.

(2) Under the pretext of "petitioning" the Constituent Assembly (which had met for the first time on May 4, 1848) in favour of Poland, the socialist party got up a procession on the 15th of the same month, and advanced by the boulevards to the Pont de la Concorde. Their number was variously estimated at from 40 to 80,000. They walked by platoons under the command of men who appeared to be invested with authority over them. Every platoon had a banner, denoting either a corporation of workmen or a political club. Amidst the repeated cries of "Vive la Pologne, Vive la République, Vive Louis Blanc!" the procession reached, about 1 o'clock P. M., the entrance of the palace of the National Assembly facing the Place Bourbon. The gates were closed, but the portico, which at that time was protected only by short iron spikes, was soon scaled, the gates were opened from within, and an immense multitude inundated the court and the hall of the Assembly, which was sitting at the time. Notwithstanding their astonishment, the representatives remained seated, maintaining a dignified silence, while the president was driven from his chair, and a multitude of demagogues addressed

closed towards the east by the buildings flanking the rue de Bourgogne; towards the west, by a similar wing overlooking and giving access to several other smaller courts. The post-office, library, offices of the *ques'ure*, and habitations of the various officials attached to the Legislative Body occupy these buildings.—*Interior.* The visitor enters, by a side door on the west of the portico, into the *Salle des Quatre Colonnes*, of Corinthian architecture, with niches and statues, which leads to the *Salle de la Paix*, ornamented with a Laocoon, a Virginius, and a statue of Minerva in bronze. The ceiling is painted by M. Horace Vernet. The flat rectangular soffit in the centre contains in three compartments allegorical figures of Agriculture, Steam-navigation, and Terrestrial Steam-locomotion. The coves surrounding this central portion, painted in Louis Philippe's time, represent the balustrades that run along the roof of the Palais Bourbon; here are seen, crowding to witness the ceremony of opening the Chambers by the King, ambassadors, members of the Cour Royale, Peers, and the members of the University; the royal cortège is not visible, but its presence may be guessed from the attitudes of the spectators. The above is painted in four compartments,

the Assembly in the midst of an indescribable uproar, summoning it to vote the re-constitution of Poland either by negotiation or the force of arms. In vain did MM. Ledru-Rollin, Flocon, and other leading men of the day attempt to obtain a hearing with a view to persuade the crowd to retire. Blanqui, Barbès, and Raspail were the only orators listened to. At length, after the chaos had lasted full three hours, Huber mounted on the president's table, declared in a stentorian voice that the National Assembly was dissolved, and a provisional government established. The representatives were then driven out of the hall, insulted with the most opprobrious epithets, while the intruders, seizing pens and paper, began writing lists of the names of those whom they deemed worthy of forming a provisional government. But the scene soon changed; piquets of National and Mobile Guards entered the hall with fixed bayonets, and drove the intruders before them. The ringleaders had already proceeded to the Hôtel de Ville, and written the names of the members of the new provisional government, which was as follows: Barbès, Ledru-Rollin, Louis Blanc, Albert, Thoré, Blanqui, Cabet, Raspail, Flocon, Leroux, Caussidière. By this time the National Guard had been summoned to arms by beat of drum; upwards of 100,000 men had responded to the appeal. The National Assembly, which had at first intended to resume its sittings at the Luxembourg, was re-instated that very evening in its own hall, and declared itself *en permanence*. Most of the ringleaders were arrested the same day at the Hôtel de Ville and in other quarters of Paris, and extraordinary military precautions were taken to prevent a similar attempt from being repeated.



separated by allegorical figures of Science, Manufacture, the Fine Arts, and Agriculture. From this hall a passage leads to what formerly was called the *Péristyle du Roi*, and now bears the name of *Salle Casimir Périer*. The principal entrance we have mentioned above, gives access to it from the court. Facing it, stood a statue of Louis Philippe, by Jaquot, which is now removed, and a fine statue in white marble, representing the Republic, by M. Barre, is placed in its stead. The other statues are : Casimir Périer, by Duret; Bailly and Mirabeau, by Jalay; and Foy, by Desprez. Over the entrance, and the opposite door, leading to the Chamber, are fine bas-reliefs by Triqueti. The columns which adorn this peristyle are of Corinthian architecture. To the left of the principal entrance is a splendid saloon, formerly known as the *Salle du Trône*, where the King used to receive the Deputies previous to his entering the Chamber. It is now used as one of the bureaux of the Legislative Body. The walls are painted in fresco by Delacroix, and represent the Rhine, Rhône, Seine, Garonne, Saône and Loire, the Ocean, and the Mediterranean. Opposite is the *Salle des Distributions*, now a bureau, where the Deputies used to receive the reports of committees, motions of the Chamber, &c. The ceiling of this saloon, pierced with a skylight, is painted in *grisaille* by Abel de Pujol, and represents in different compartments the Salic Law, the Capitulaires of Charlemagne, the Edict of Nantes, and the Charter of 1830, in allegorical figures. The passage above alluded to leads next to the *Salle des Conférences*, painted by Heim; on one side is represented Louis le Gros, attended by his Ministers, the Abbé Séguier and the Garlands, presiding at an assembly of bishops, counts, and barons, occupied in drawing up the ordinances for the enfranchisement of the Commons in 1136; on the other is Louis XII., presiding at one of the first sittings of the Cour des Comptes. In the latter the artist has availed himself of a miniature of that time, which enabled him to represent the scene with great fidelity. At the extremities of the salle are pictures *en rond*, one representing Charlemagne, surrounded by the princes and nobles of France, causing to be read to the people his "Capitulaires," which served as the basis of French legislation. The other represents the people applauding St. Louis for the public regulations he instituted previous to his departure for Africa. The visitor will also remark the fine figures of Prudence, Justice, Vigilance, and Force, and the medallions in *grisaille*, containing portraits of Suger, l'Hôpital, Sully, Colbert, Montesquieu, &c.; also the figures at the angles, representing Agriculture, the Arts, Sciences, Industry, Commerce, Marine, Peace, and War. In

escutcheons are "Code Napoléon" and "Charte de 1830." This Saloon also contains a fine statue of Henry IV., some flags taken from the Austrians during the Empire, and a painting, by Vinchon, Philip IV. opening the States General. There is a beautiful chimney-piece in white marble ornamented with sculpture by Moine, and a picture of President Molé, by Vincent.

The old Chamber of Deputies, where the Legislative Body now holds its sittings, is entered by a side door in the above-mentioned passage. It is a semicircular hall, ornamented with 24 columns of single blocks of white marble of the Ionic order, having capitals of bronze gilt. The president's chair and the tribune form the centre of the axis of the semicircle, around which rise in gradation 500 seats (the number of Deputies was, however, only 459) (1), to the height of the basement which supports the columns. The whole is fitted up in crimson velvet and gold. Over the president's chair, upon the wall which faces the assembly, was a large painting, by Court, representing Louis Philippe swearing to the Charter in the Chamber of Deputies on Aug. 9, 1830. This is now removed. In the intercolumniations are placed statues of Order and Liberty, by Pradier, under which are bas-reliefs; that on the right of the chair, by Ramey, representing the presentation of the Charter to Louis Philippe by Casimir Périer; the other, by Petitot, represents him distributing the standards to the Garde Nationale; and above the entablature are statues by Allier, Foyatier, Dumont, and Després, of Reason, Justice, Prudence, and Eloquence. On the tribune, which is now removed, was a bas-relief, by Lemot, representing Fame and History, standing before a double plinth adorned with the head of Janus in a medallion. A spacious double gallery, capable of containing 600 persons, runs round the semi-circular part of the Chamber; the tribunes which used to be occupied by the Royal Family, the corps diplomatique, and officers of state, are easily distinguished from those of the public. The semi-cupola of the hall is ornamented with arabesques, by Fragonard; it has a horizontal shifting glazed light, large enough to admit the descent of the chandelier ready lighted into the Chamber. A second glazed roof protects the whole from the weather. Each deputy has a desk to himself; half of the lower bench was reserved for the ministers who now no longer attend. (2) At the opening and close of the session a throne occupied the place of the chair and tribune.

(1) The present number of Deputies is only 261.

(2) It was in this hall the Duchess of Orleans made her appearance with her two sons, the Count of Paris and the Duke of Chartres on Feb. 24, 1848, having traversed on foot the space

The Library of the Legislative Body consists of about 60,000 volumes. This collection, which, besides comprising all the documents relative to the legislature of France, contains a series of historical works, some of great rarity, is celebrated for possessing the original MSS. of the *Nouvelle Héloïse*, and the *Confessions*, of Rousseau. It is enriched by the complete series of Parliamentary Reports, Papers, &c., published by order of the House of Commons. A periodical interchange of papers takes place between the Parliaments of

which separates the Chamber from the Tuileries, while Louis Philippe was hastening from Paris in the direction of St. Cloud. She entered the Chamber at half past 1 P. M., and took her seat on an arm-chair which had been provided for her, in the small circular space before the tribune, while her sons sat on chairs on each side of her. M. Dupin addressed the Chamber, announcing the abdication of Louis Philippe, and moving that the deputies should proclaim the Count of Paris King of the French, under the regency of the Duchess of Orleans. M. Marie, M. Lamartine, M. Arago, and other deputies here rose to oppose the motion; but M. Sauzet, the president, attempted to stop them by declaring the Count of Paris duly proclaimed. M. de Lamartine however moved that the discussion should be continued without the presence of any members of the royal family. Here a sudden tumult was heard outside; two persons hastily snatched up the young princes in their arms, and, followed by the Duchess, tried to reach first the door to the left, and next the central one; but the passage was crowded with people from without. The Duchess and her children resumed their seats, while some of the strangers penetrated into the hemicycle, notwithstanding the entreaties of the president to allow the members of the Royal family to leave the place. Again the Duchess attempted to depart by the central door, preceded by the Dukes of Nemours and Montpensier, and again she was stopped, and obliged to sit down with her sons on the uppermost bench of the right centre. The crowd of intruders increased. MM. Marie and Crémieux spoke successively, denying the power of the Chamber to change the law of the regency which entrusted that important charge to the Duke of Nemours, and concluded by proposing the nomination of a provisional government. This was strenuously opposed by M. Odilon Barrot, and the Duchess of Orleans herself attempted to speak, but was hushed by her friends. A crowd of armed men now rushed in; M. Ledru-Rollin ascended the tribune, declared that Louis Philippe having abdicated his authority had ceased to be King, and could not transmit the crown without an appeal to the people. Great confusion ensued, and lasted about three hours, during which the Duchess succeeded in making her escape. She retired to the Hôtel des Invalides, and quitted Paris the next morning. The scene we have described ended, as is known, in the nomination of a provisional government, which installed itself at the Hôtel de Ville.

France and England. The Library is a very handsome long gallery, with a richly-vaulted ceiling, painted by E. Delacroix, with subjects of ancient history, and is fitted up with great elegance and commodiousness. To obtain admission to consult the books, a request must be addressed to one of the Questors of the Assembly. The permission is, however, rarely obtained without peculiar recommendations. To visit the palace no formality is requisite beyond demanding permission at the door ; but to hear the debates, a ticket should be obtained from a Representative, or from an Ambassador. Generally, however, when the debate is not one of extraordinary interest, the door-keepers will contrive to give admission to strangers. There are besides always a number of men forming a *queue* as at the theatres, who will give their places for 1 or 2 francs, according to the expected importance of the debate.

South of the Palais Bourbon is the "Place" of the same name, remarkable only for the colonnade of the palace. In the middle is a pedestal, on which a statue of Louis XVIII. formerly stood. Before December 1832, it was occupied by a colossal statue of the Republic in plaster, which was at some future period to be executed in marble or bronze ; but it has since been taken down.

THE PALACE OF THE PRESIDENT OF THE LEGISLATIVE BODY. is at No. 128, rue de l'Université. An elegant gateway, consisting of an arch supported by coupled Ionic columns, and surmounted by well-executed groups of children, gives access to an avenue leading to this palace, formerly called the Hôtel Lassay, and annexed to the Palais Bourbon when it became the property of the Condé family. It is in the style of the Renaissance, and has latterly been raised a story. An ample court and a garden surround the building. The edifice immediately adjoining this to the west is the new

HÔTEL OF THE MINISTER OF FOREIGN AFFAIRS, to replace that of the rue Neuve des Capucines.—The principal front is on the Quai d'Orsay, and consists of two pavilions connected by an intermediate body composed of a ground-floor and upper story. The former is of the Doric, the latter of the Ionic order. The windows have small balconies, and are surmounted by medallions, the fields of which are of grey marble. An uninterrupted balustrade runs along the roof. The whole façade is profusely sculptured. The western pavilion is connected by a terrace with a somewhat plainer building, which reaches to the rue de l'Université, containing the offices of the ministry. An elegant iron railing with two gateways encloses a spacious court in front of the edifice ; the stone pedestals flanking the railing are to receive colossal statues.



This hôtel will cost when finished at least 5 millions of francs.

Proceeding westward along the Quai d'Orsay, the visitor will find, nearly opposite the *Esplanade des Invalides*, the

PONT DES INVALIDES.—A suspension-bridge, opened in 1829, in a line with the Avenue d'Antin of the Champs Elysées, and forming a useful communication between the Gros Caillou and the faubourg St. Honoré. It is 350 feet in length, and 24 in breadth, with a carriage road and footway.

Near to the above is the

MANUFACTURE NATIONALE DES TABACS, 63, Quai d'Orsay.—The French government have the exclusive right of manufacturing tobacco and snuff for a term of years fixed by law; this, the central establishment for the preparation of that article, is on a proportionably extensive scale. There is a handsome house on the quay for the offices of clerks, &c., and for the residence of the director. The visitor is conducted through the first court, enclosed by the smithy and warehouses, to the rooms where the tobacco is undone by women, laid out in heaps, and moistened with salt water. Further on, the leaves so prepared during 24 hours are stripped of their stalks, and the blades separated from their spines. He is next led to the engine-room, where a steam-engine by Holcroft, of 140 horse power, communicates motion to a variety of machinery above. The floor of this room, and the steps that lead from it to the upper stories, are of cast iron. On ascending them, a long hall on the second story displays a row of ten chopping-machines, fed from behind by men who shovel the prepared tobacco-leaves into oscillating funnels, through which they arrive to the chopper in a highly compressed state. The produce is tobacco ready for smoking. The next room contains 31 snuff-mills, fed from above through canvas gullets; a main horizontal shaft, a foot in diameter, turns as many ex-centrics as there are mills, communicating by straps with levers that give the perpendicular mill-shafts an alternate circular motion. The produce falls upon a broad canvas strap moving horizontally upon rollers, and is thus carried to four sieves; the snuff is sifted, and falls into troughs below; the coarser snuff is rejected, and transported by the former process to a pit, from whence a bucket-engine carries it to the third story. Here it returns to the mills below through funnels communicating with the gullets above mentioned. In the next room on this story is a machine for cutting tickets; and on descending, other rooms are seen, where cigars are manufactured by women, who are paid by the task. Next is the drying-room, where tobacco ready cut is exposed in large troughs to the action of a gentle heat. Two rooms for roll-

tobacco come next, where it is spun like hemp, from the delicate quill-diameter patronized by the Parisian *habitué* of the *Chaumière*, to the thick rope that forms the solace of the *Havre marin*. None but the best quality is employed in this branch. The visitor will admire the astonishing celerity with which the men in the parcel-room weigh the tobacco, pack and ticket it. The parcels are then taken to another room, and packed in barrels containing 120 kilogrammes each. Six hundred females are employed in sorting and stripping; eight hundred more in manufacturing cigars; these with the 300 men in the establishment form 1700 individuals. A man will earn from 3 fr. to 3 fr. 50 c. a-day; a woman, if clever, may earn 2 fr. 50 c. per day. There are 10 manufactories in France all depending from this, the central one. The annual profit to the state on the tobacco monopoly is about 90,000,000 fr.; and the quantity consumed (especially of cigars) is increasing. There are about 500 licensed dealers in tobacco and snuff in Paris. Only two persons at a time are permitted to visit this establishment, on application at the *Bureau de l'Inspecteur*.

Adjoining is the *Pompe à feu du Gros Caillou*, established by Messrs. Perrier in 1786, for supplying houses on the left bank of the Seine with water. There are also baths on the premises. At No. 73 is the Magazine of Military Accoutrements, and at 182, rue de l'Université, is the entrance to the

ATELIERS DE SCULPTURE.—These consisted of two buildings for the labours of sculptors employed by Government on public monuments, besides a house for the director, stone-yards, sheds, &c. Four new buildings have now been added, together with several extensive sheds; it being intended to remove the *Magazin du Mobilier National* (see p. 255) to this place. The immense buildings of the Rue du Faubourg Poissonnière now devoted to that purpose are to be sold. Admission is generally obtained by applying at the porter's lodge.

In the same street, at No. 179, the visitor will see, in the timber-yard of M. Renard, a tasteful little building, in the style of a Swiss cottage, with an elaborate façade of oak carvings and ornaments well worth his attention. The rue de la Vierge will lead him to the rue St. Dominique; at No. 187 is the HOSPICE LEPRINCE (see p. 130), and nearly opposite,

ST. PIERRE DU GROS CAILLOU, fourth district church of the 10th arrondissement.—This church, erected in 1822, after the designs of M. Godde, is remarkable for its beauty and simplicity. The portico consists of four Tuscan columns in front, and two interior ones, crowned by a pediment. The interior is 160 feet in length by 70 in breadth; and contains a nave with aisles, having chapels at each end, and a semi-

circular recess for the high altar. The concave vault of the choir is painted and gilt in compartments. The columns of the interior, dividing the aisles from the nave, are also Tuscan. The frieze of the choir is painted in fresco by La Rivière, and represents Christ delivering the keys of Heaven to St. Peter. Below this are a Holy Family, Christ at Emmaus, by Janet Lange, and an Angel rescuing St. Peter from prison, by Gaillot. The other paintings worthy of note are : the Adoration of the Shepherds, by Cibot; the Baptism of Christ, by Desgoffe; and an Annunciation, by Dauphin.

Beyond this church, at No. 188, is the

HÔPITAL MILITAIRE.—This vast hospital, which has lately been much augmented, was founded by the Duke de Biron in 1765, for the French Guards. It contains 1,050 beds.

Immediately opposite will be perceived the

FONTAINE DE MARS, OR DU GROS CAILLOU.—Erected in 1813. It is a square building, with eight Doric pilasters. In the front is a bas-relief, representing Hygeia, the goddess of health, offering a draught of water to an exhausted soldier. On the sides are vases surrounded with the Esculapian serpent, and adorned with bas-reliefs; the water flows from dolphins' heads.

The rue St. Dominique terminates at the

CHAMP DE MARS—an immense oblong space between the École Militaire and the Seine, of 3280 feet by 1640. It is flanked by ditches faced with stone, has four rows of trees on each side, and is entered by five gates. The sloping embankments, extending nearly its whole length, were formed by the population of Paris, of both sexes and all ranks, in 1790, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'Autel de la Patrie*, was erected in the centre, and Louis XVI., seated in a superb amphitheatre in front of the École Militaire, made oath to maintain the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Napoleon held here the famous *Champ de Mai*, before the battle of Waterloo; and here too, in 1830, Louis Philippe distributed their colours to the National Guards. On the night of the 14th June, 1837, during the rejoicings in celebration of the marriage of the Duke of Orleans, 24 persons were suffocated or trodden to death by the pressure of the crowd passing through the gates. On May 10th, 1852, Louis Napoleon distributed the Eagles to the army, which were to replace the Gallie Cock. The sight on this occasion was magnificent; upwards of 60,000 troops were present, together with many Arab chiefs, who had come over from Algeria as representatives of the Arab tribes that have made their submission to the

French Government. The Champ de Mars is used for military reviews and manœuvres, as also for horse races. (See p. 510.)

At the southern extremity of the Champ de Mars is the

ÉCOLE MILITAIRE.—Louis XV., by an edict of 1751, founded this school for the gratuitous education of 500 young gentlemen, to be chosen from the sons of poor noblemen, preference being given to those who, having lost their fathers in the field, were considered as children of the state. A certain number of boarders were also admissible into the school, on paying 2,000 livres. The Military School, which occupied 10 years in building, was commenced in 1752, after the designs of Gabriel. The principal entrance is towards the place de Fontenoy, and opens into two courts surrounded with buildings. The first, a square of 420 feet, leads to a second square of 270 feet, separated from it by a railing. The front consists of a central Corinthian portico supporting a pediment on a level with the roof; the wings have a Doric gallery on the ground-floor, and an Ionic one above. Two low Ionic porticos enclose the court north and south. In this court was a statue of Louis XV., by Lemoine, which was broken to pieces at the revolution of 1789. The front toward the Champ de Mars is composed of a projecting portico of four Corinthian columns in the centre supporting a sculptured pediment and attic. Two engaged Corinthian columns recede on either side from the former, over which rises a quadrangular dome. On each side of the main building is a pavilion adorned with a pediment resting on 4 Ionic columns. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. In the centre is a vestibule adorned with four ranges of columns of the Tuscan order, and four niches. On the first floor is the *Salle du Conseil*, adorned with military emblems and pictures. The chapel was formerly most magnificent, but the valuable paintings which it possessed were destroyed at the revolution of 1789. At present it has been restored to its former use. The Duke de Choiseul ordered an observatory to be established in this edifice in 1768, and the celebrated astronomer Lalande was charged to carry the project into execution. It was abolished shortly afterwards, re-established in 1788, and finally suppressed several years ago, when the instruments were given to other similar institutions in different parts of France. The military school was suppressed in 1788, and the pupils were distributed in regiments and military colleges. During the revolution of 1789, the École Militaire was transformed into barracks for cavalry. Napoleon afterwards made it his head-quarters. It now forms barracks for about 4,000 men, infantry, cavalry, and artillery, and



since June 1848, temporary barracks have been erected in the spacious court, for the accommodation of additional troops. For permission to view the interior, application must be made to *M. le Commandant de la Première Division Militaire*, 7, Place Vendôme, but such permissions are rarely granted.

A little to the north of the Barrière de Grenelle, an absorbing well has been formed to dispose of the contents of a large sewer. It is 200 feet deep.

The Avenue de Boufflers will conduct the stranger to the semicircular PLACE VAUBAN, where he will obtain a favourable view of the majestic church or dome of the Invalides. It was built by Mansard, and finished in 1706. A square mass of building, 138 feet in length, forms the body of the church. It is divided into two stories, and in the centre of each front is a projecting mass, crowned with a pediment resting on composite columns. The southern one, which serves as a portico and principal entrance to the church, is composed of two rows of columns, the lower of the Doric order, the upper of the Corinthian. On each side of the portico is a niche containing statues of St. Louis and Charlemagne. Allegorical figures are also placed in front of the pilasters of the upper story. Above this, resting on a circular stylobate, rises the drum, which is outwardly surrounded by 40 coupled composite columns; and at the points corresponding to the angles of the lower stories are eight projecting buttresses, finished with engaged columns. An attic crowned with a balustrade, and adorned with arched windows, crowns the drum, from within which springs the dome; its surface is divided by 12 gilt ribs into as many compartments, each occupied by projecting devices of trophies, arms, &c., also gilt. From the summit of the dome rises a lantern, surmounted by a gilt spire, globe, and cross. The total height from the ground to the top of the cross is 323 feet.

The Avenue de Latour-Maubourg leads to the southern extremity of the

ESPLANADE DES INVALIDES, consisting of six squares partly planted with trees. It measures 1440 feet by 780, and reaches to the Quai d'Orsay. It was planted in 1750, and replanted in 1818. At one third of the avenue which traverses it, is a circular space, in which stood a fountain, ornamented with the celebrated bronze lion brought from the place St. Mark, at Venice, but restored in 1815. To that succeeded a pedestal with a bust of Lafayette, and an equestrian statue of Napoleon, by Marochetti, will now be placed here. Since June 1848, this fine esplanade is disfigured by temporary barracks.

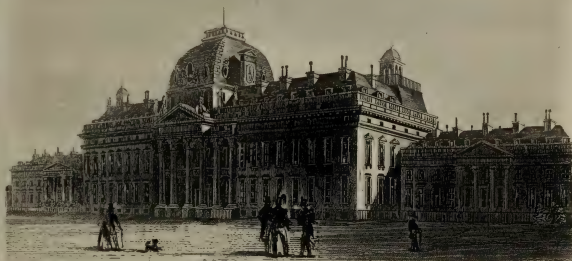
Here, fronted by a wide terrace laid out as a garden, and bounded by a fossé, is the

**HÔTEL DES INVALIDES.**—Previous to the reign of Henry IV., old and disabled soldiers had no other resources in France than the charity of the monastic establishments of royal foundation to depend on for their support; but in 1596, that king formed an asylum for military invalids in an old convent in the Faubourg St. Marcel. This institution was removed to the château de Bicêtre, by Louis XIII., but for want of funds did not receive any augmentation. In 1670, during the administration of Louvois, Louis XIV., by whose wars the number of invalids was greatly augmented, determined to found a magnificent establishment to receive them. The foundations were laid in 1670, and the main building, as well as the first church, were finished about 1706, by Bruant. The second church, surmounted by the dome, was destined for the celebration of festivals and military anniversaries. Several additions were made at various times to the buildings of the hotel; and the whole edifice now covers 16 acres of ground, enclosing 15 courts. Under Louis XV. and Louis XVI., the number of invalids was small, but the institution maintained its dignity and privileges. At the revolution of 1789 it took the name of *Temple de l'Humanité*; and during the turbulence of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was frightfully augmented. At the Restoration the hotel resumed its original title. This magnificent institution is under the direction of the Minister of War. The governor is generally the senior marshal of France; (1) who, by a decree of April 1852, is assisted by a staff composed of one general of division or brigade, one colonel or lieutenant-colonel, who fills the functions of major of the hotel, and eight captains as adjutants of the latter. The general has besides an aide-de-camp, taken from among the officers of the staff in active service. There are also one almoner, two chaplains, one head physician, one head surgeon, one head apothecary, and 10 assistants; 26 Sisters of Charity, and 260 servants of all kinds. The Hôtel is divided into 14 sections, each of which has a *chef*, who may even be of an inferior rank to an officer belonging to his division. Every chef has an adjutant and sub-adjutant. The number of officers is about 170. The governing officers are well paid and lodged. The governor has 40,000 fr. per annum; the general-commandant, 15,000 fr.; the intendant, 12,000 fr., and the colonel-major, 7000 fr. All soldiers who are actually disabled by their

(1) This office is held at present by Marshal Jérôme Bonaparte, ex-King of Westphalia.



HOTEL DES INVALIDES.



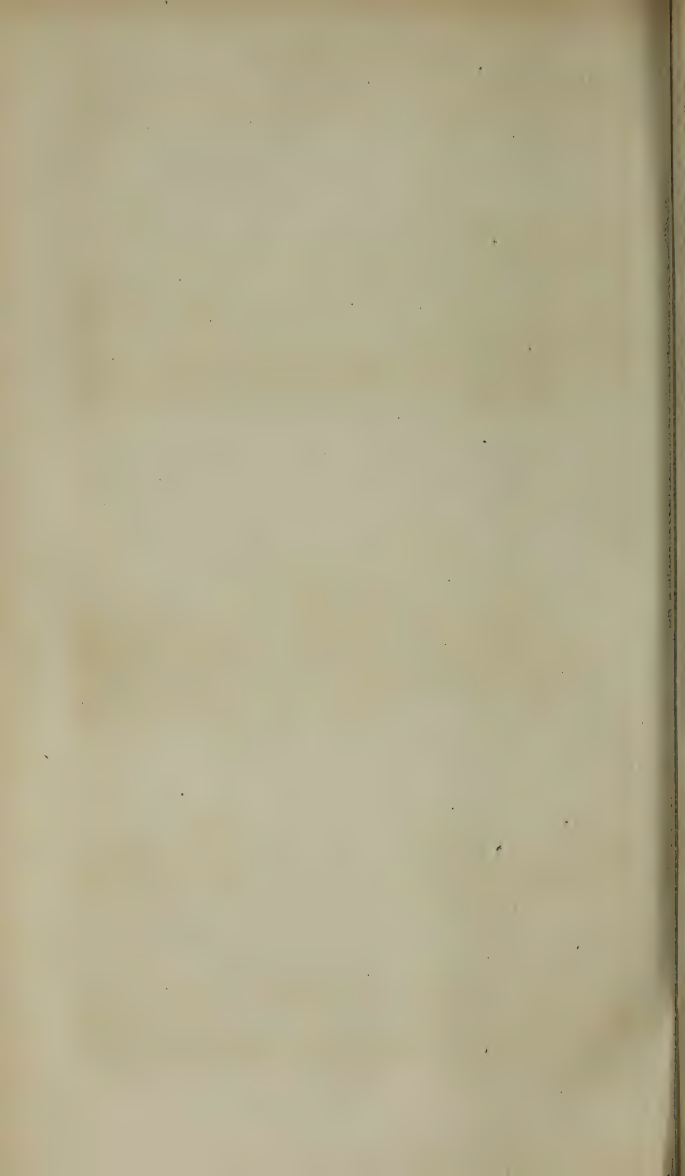
ECOLE MILITAIRE.



PONT DES INVALIDES.



PONT DU CARROUSEL.





wounds, or who have served 30 years, and obtained a pension, are entitled to the privileges of this institution. The whole of the invalids amounting at the present moment to 3076, whether soldiers or officers, are boarded, lodged, clothed, &c. The service of the officers is of plate, the gift of Maria Louisa. For meals, the inmates of the Hôtel are divided into three parties; the hours of the first are 9 a. m. and 4 p. m.; those of the second 10 and 5, and those of the third, consisting of the *employés*, half past 10 and half past 5. The soldiers have for breakfast, soup, beef, and a dish of vegetables; for dinner, meat or eggs, and vegetables; cheese, on Fridays. At each repast about a quarter of a pound of meat is served to each man, who also receives a litre of wine and  $1\frac{1}{2}$  pound of white bread daily; the wine and bread are of the same quality for all ranks of officers and men, but the officers have an extra dish allowed. Each man has his bed, straw mattress, wool mattress, and bolster, with a press for his clothes. Strangers are strongly recommended to visit the Invalides at meal-time, to witness the great order, cleanliness, and comfort that prevail. In the distribution of meat, wine, and clothing, if any person does not consume his allowance, he may receive an equivalent in money; and persons deprived of legs are allowed money instead of shoes. The pay of the invalids is according to the following scale per month:—private soldier, 2 fr.; corporal, 3 fr.; sergeant, 4 fr.; sergeant-major, 5 fr.; adjutant sub-officer, 6 fr.; sub-lieutenant, 7 fr.; lieutenant, 8 fr.; captain, 10 fr.; chef-de-bataillon, 20 fr.; lieutenant-colonel, 25 fr.; colonel, 30 fr. The hotel will hold 5,000 invalids; at present it has only 3,076 inmates. They all wear the same uniform; their only ordinary duty, conformably with their own request, is to mount guard in the establishment, the hotel and its dependencies. The Hôtel des Invalides of Avignon has been suppressed since 1850, when its inmates were transferred to this establishment.

*Hôtel.*—On entering upon the terrace in front of the Hôtel, the visitor will perceive 16 beautiful bronze pieces of heavy artillery and two mortars mounted along the fossé, being the fruits of former victories. Among them some Prussian guns, highly ornamented, are well deserving of inspection; and near them will be found 16 pieces of artillery captured at Algiers and Constantina, bearing Arabic inscriptions, and resting upon stone supports. The front of the hotel is 612 feet in length; it is divided into four stories, and presents three pavilions. The central one is decorated with Ionic pilasters, supporting an arch, on the tympan of which is a bas-relief of Louis XIV. on horseback, sculptured by Coustou, jun., and restored in

1816 by Cartelier. On the pedestal is the following inscription :—

Ludovicus Magnus, militibus regali munificentia in perpetuum providens, has ædes posuit An. M.DC.LXXV.

Statues of Mars and Minerva in bronze, by Coustou, jun., adorn the entrance. The triangular pediments of the extreme pavilions are adorned with military trophies, resting upon attics. Their roofs are crowned by square terraces surrounded with balustrades. In 1800, the four bronze figures, by Desjardins, which adorned the statue of Louis XIV. in the Place des Victoires, representing vanquished nations, were placed at the angles of these pavilions; these statues are 12 feet high. The *lucarne* windows of this front are very remarkable; they are formed of military trophies in stone, each consisting of a cuirass, in which is the window, surmounted by a helmet and hung with a mantle, the whole looking like a row of gigantic knights defending from above the approaches of the place. The western front in the Cour de l'Amitié resembles this in its general design. The principal front has two lateral gateways, and a central one leading into the *Cour d'Honneur*, which is 315 feet long, 192 feet broad, and is entered by a spacious and elegant vestibule adorned with Ionic columns. It is surrounded by four piles of building, with central projections, and pavilions at the angles. Each pile is decorated with two ranges of arcades, crowned by an entablature, and by *lucarne* windows ornamented with military trophies. At each angle is a group of horses treading the attributes of war beneath their feet. The arcades enclose spacious galleries. The central projection of the southern side forms the portico of the church, bearing in front a statue of Napoleon. It is a colonnade of four couples of Ionic columns, supporting the Corinthian ones, surmounted by a pediment with a clock, supported by statues of Time and Study, and crowned by a campanile and a cross. The clock, placed here in 1781, is by Lepaute. The wings right and left are occupied by the governor, his staff, the physicians and surgeons.

*Library.*—The library, founded by Napoleon, contains about 17,000 volumes. It consists of works on theology, jurisprudence, belles-lettres, and strategy, and possesses manuscripts of Sully and Colbert, a fine picture of Napoleon ascending Mont St. Bernard, a portrait of Louis Philippe swearing to observe the charter, and a model of the Hotel itself in its present state. Next to the latter are two gilt candlesticks which belonged to Marshal Turenne, the cannon-ball by which he was killed, and a small equestrian statue of that

hero executed in gold and silver. The library is open from 12 to 4, except on Sundays and festivals. Strangers are not admitted to consult the books without a permission from the bureau.

*Council-Chamber.*—This is in the passage west of the library on the same floor. The vestibule contains a numerous collection of miniature drawings of all the flags and banners taken in war from the time of Henry IV. to the present, besides the banners of many towns of France. In the adjoining *Salle d'Attente* are portraits, by Vernier, of Marshals Bessière, Suchet, Pérignon, Augereau, Kellermann, de Broglie, Bernonville, Due de Bellisle, Lannes, Gouvion St. Cyr, Masséna, Clarke, Moncey, Lauriston, Ney, Brune, Lefebvre, Davoust, Oudinot, and Berthier. The Council-Chamber contains portraits of the Governors of the Hôtel des Invalides, viz. Lemaçon, Panat, Guibert, Sombreuil, who was guillotined during the revolution of 1789, Berruyer, Marschal, Serrurier, Duke de Coigny, Latour Maubourg, Jourdan, and Letellier. There are besides two marble busts, one of Napoleon by Bosio, the other of Louis Napoleon by Emile Thomas; a full-length portrait of Louis XIV. by Rigault, and another of Napoleon by Ingres. Over the door are two medallions, by Vernier, with portraits of Mansard, and Bruant, the architects of the Hôtel.

*Dormitories.*—These are on the first and second stories, and consist of eight spacious rooms, called the Salles Vauban, d'Hautpoul, de Luxembourg, de Mars, d'Assas, de Latour d'Auvergne, de Bayard, de Kléber. They are remarkable for their extent, order, and cleanliness, and contain each from 50 to 55 beds. The other rooms contain each from 4 to 8 beds. The infirmaries are extensive and well ventilated.

*Refectories and Kitchens.*—In the piles of buildings to the right and left, on entering the Cour d'Honneur, are four grand refectories, or dining-rooms. Each of them is 150 feet in length by 24 in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. They contain some indifferent paintings in fresco, representing fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, &c., conquered by Louis XIV. In each are 30 round tables, for messes of 12. There are two kitchens, one for the officers, the other for the privates. Adjoining them is the larder. More than 1500 pounds of meat are boiled daily, and a similar quantity is used for ragouts; 60 bushels of vegetables are consumed daily. The meat and vegetables are cooked by patent furnaces, each of which heats eight coppers. There are two more coppers, each dressing 1200 lb. of meat, and a spit that roasts 400 lb. at a time.

*Galleries des Plans Reliefs des Forteresses de France.*—This

is a collection of upwards of fifty plans in relief of the fortresses of France, which occupies two long galleries on the 4th story, connected by a transversal gallery, west of the Cour d'Honneur. Here may be seen, in the proportion of 1 to 600, the models of Perpignan, Cherbourg, Antibes, Strasburg, Bayonne, Belle Isle, Oléron, St. Martin de Ré, Ham, Villefranche in the Pyrenees, Dunkerque, Mont St. Michel, Besançon, &c. Several of them occupy a space of from 220 to 240 square feet; the houses, rivers, the adjacent country, the hills, mountains, etc., are executed with great precision in wood, plaster, and other materials. There are also models of the Mont Cenis, Switzerland, the battle of Lodi, and the last siege of Rome, which are extremely interesting. It is to be regretted that the galleries do not receive sufficient daylight, being in fact mere garrets. The collection is only open to visitors from May 15th to June 15th. For tickets apply by writing to *M. le Président du Comité des Fortifications, au Ministère de la Guerre.*

*Church.*—Properly speaking, there are at present two churches, but which, in consequence of the works in progress, will soon form but one. A temporary screen separates the first body from the other. The first, which at present is the only one accessible to visitors, and called *l'Église ancienne*, consists of a long nave, and two low aisles, supporting a gallery which appears behind the arches of the nave. It is 66 feet in height, and about 210 feet in length. The piers of the arches are fronted by Corinthian pilasters, which support a bold entablature, above which a line of arched windows throws light upon the banners that are ranged along both sides of the nave. (1) In the time of Napoleon nearly 3,000 flags filled the nave; but on the evening before the entry of the allied armies into Paris, March 31, 1814, the Duke de Feltre, Minister of War, by order of Joseph Bonaparte, commanded them to be burnt, and the sword of Frederick the Great, which was preserved here, to be broken. The orders to that effect

(1) A fire broke out in this church on the 12th of August 1851, while full of persons to witness the funeral obsequies of Marshal Sébastiani. Some of the tapers being too near the flags, one of the latter caught fire, and soon communicated the flames to its neighbours. By timely exertions the fire was got under before it could damage the building; but out of the 250 flags which adorned the walls, five were entirely consumed, and many more or less damaged. The *parasol* of command taken in the war with Morocco in 1844, the clock, and the organ were considerably injured; but the high altar and a large painting by Ribault were completely destroyed.



were given thrice before they were obeyed. Most of the piers of the nave are adorned with monumental inscriptions in marble, viz. of Count de Guibert, governor of the hotel, who died in 1786; of the Duke de Coigny, 1821; of Marshal Jourdan, 1838; of Marshal Moncey, 1842; of Marshal Lobau, 1838, and Marshal Oudinot, Duke de Reggio, 1847. Two bronze tablets are besides inscribed with other names, amongst which are those of Marshal Mortier, killed in 1835 by the infernal machine of Fieschi, and of Marshal Damrémont, who died before Constantine in 1837. Governors dying while holding office are alone allowed to be buried under the nave, and to have monuments erected in the church. The pulpit is of white marble with gold ornaments, and bronze bas-reliefs of scriptural subjects. A portion of the nave, railed off by a fence of polished iron and brass, forms the choir. The high altar, is of wood and bronze gilt. The second church is the Dome, already described externally at p. 371, and of the interior of which we shall now attempt to give a description, however imperfect, since in consequence of the works in progress for the completion of the tomb of the Emperor Napoleon, strangers are not admitted to see the church. The dome is supported by four large masses, arched at the base, so as to afford from the centre a view of as many round chapels. The Corinthian columns on each side of the entrances to these chapels support on their entablature four galleries with gilt balustrades. The entire pavement is formed of marble, inlaid with various emblematic devices. The high altar, which was destroyed at the revolution of 1789, has been restored under the direction of Boischart. It presents a front to each church, and stands in the midst of six columns, spirally entwined with bands of vine-leaves and ears of corn. Upon their entablature are six angels, by Marin, eight feet in height, supporting a canopy, or holding censers. The chapels are six in number; two of them, with the great porch and the sanctuary, form the cross; the others are at the angles. The latter, are ascended by seven marble steps. Their height is about 74 feet by 36 in diameter, and they are adorned with Corinthian pilasters; the compartments of the attic and dome are painted, and represent the acts and apotheosis of their patron. The first chapel to the right, on entering by the great door, is dedicated to St. Augustin, and was painted by Louis Boullongne. The next in order is dedicated to the Virgin, and contains a fine monument to Vauban. The third is that of St. Ambroise, painted by Boullongne. That on the western side of the altar is the chapel of St. Gregory, painted by Michael Corneille. Next comes

the chapel of St. Theresa, containing a fine monument to Turenne, by Lebrun, which formerly stood in the church of St. Denis. The last chapel, dedicated to St. Jerome, was painted by Bon Boullongne, and was the temporary receptacle for the body of Napoléon, brought from St. Helena in 1840, and placed in the church on the 15th December following, with a funeral pomp of which there is no parallel in modern times. Over the sarcophagus was laid the sword bequeathed by the Emperor's will to General Bertrand, and the hat worn by him at Eylau, which he gave to Baron Gros while painting his portrait for the large battle-piece now in the Louvre. (1) In all the chapels of the Dome will be found bas-reliefs and sculptured compartments of much merit. The entire ceiling of the grand sanctuary is painted or gilt. Two magnificent productions of Noel Coypel first attract attention. The upper represents the Trinity, with angels in adoration; the second the Assumption of the Virgin. The arch which forms a frame for these paintings is richly sculptured and gilt. This part of the church is lighted by two windows, on the sides

(1) The following is a description of the tomb of the Emperor now in progress, as executed by Visconti. An immense circular crypt has been dug in the centre of the church; the sarcophagus, containing the remains of Napoleon, will be placed in the crypt, resting on a platform accessible by three steps of green marble. A gigantic slab of porphyry, weighing 135,000 lb., and brought from Lake Onega at a cost of 140,000 fr., covers the crypt. Below, a gallery, paved in mosaic of the richest kind, and adorned with marble bas-reliefs, representing the principal passages of the Emperor's life, runs all around the sarcophagus. Twelve colossal caryatides in white marble support an upper gallery, from which the interior may be viewed. These caryatides are by Pradier, and represent War, Legislation, the Arts, and Science. Before the tomb is a magnificent altar in black marble with white veins. Four lofty columns of the same material support the canopy of the altar, which is approached by 10 broad monolith steps in marble of Carrara. The entrance to the inner gallery passes under the altar, and is flanked by the tombs of Bertrand and Duroc. The marble employed has cost 1,500,000 fr.; the sculptures and bas-reliefs, executed by Simart, cost 600,000 fr. The tomb has cost about 6,000,000 fr. up to this time. The following inscription is to be placed in letters of gold on the coffin of the Emperor :

“ Napoleon Bonaparte, born 15th Aug. 1769, chef d'escadron of artillery at the siege of Toulon, in 1793, at the age of 24; commander of artillery in Italy in 1794, at the age of 25; general in chief of the army of Italy in 1797, at the age of 28; he made the expedition to Egypt in 1798, at the age of 29; was nominated First Consul in 1799, at 30; Consul for life after the battle of Marengo in 1800; Emperor in 1804, at the age of 35; abdicated after Waterloo in 1815, aged 45, and died the 5th May, 1821, aged 52.”

of which are figures of angels, with instruments of music. The picture to the right is by Bon Boullongne, and that to the left is by Louis Boullongne. Over the entrance to each of the corner chapels are well-executed bas-reliefs, representing events in the life of St. Louis. The lower vaulting of the dome rests on four arches, in the pendentives of which, above the galleries with gilt balustrades, are the four evangelists, masterpieces, by La Fosse. Towards the sanctuary are St. Mark and St. Matthew; on the opposite side, St. Luke and St. John. Above the pendentives are an entablature and an attic, adorned with medallions, in bas-relief, of 12 of the kings of France, (1) bearing the portraits of Clovis, Dagobert, Pepin le Bref, Charlemagne, Louis le Debonnaire, Charles le Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. These medallions are by Bosio, Taunay, Ruxthiel, and Cartellier. The attic serves as a basement for 24 coupled composite pilasters, between which are windows ornamented with brackets, from which garlands are suspended. Upon the pilasters rests an entablature from which springs the upper part of the vault. Arches, ornamented with corbeilles of roses, correspond with the pilasters beneath, between which are 12 windows surmounted by 12 pictures, more than 28 feet in height, by 11 in breadth at bottom, and about 8 at top. They were painted by Jouvenet, and represent the twelve Apostles. The cornice above these pictures is ornamented with vine leaves, and forms a circular opening 48 feet in diameter, through which is seen a second ceiling, lighted by external attic windows not visible from within. The painting of this ceiling, by Lafosse, is of vast extent, and admirable execution. It represents St. Louis arrayed in his kingly robes, entering into glory amidst angels, and presenting to Jesus Christ the sword with which he triumphed over the enemies of the Christian faith. This picture is 50 feet in diameter, and contains more than 30 figures of colossal size. In a vault beneath the pavement of the dome are deposited the bodies of Marshal Mortier and the other 14 victims of Fieschi's attempt on the life of Louis Philippe on July 28 1835. To these have since been added the bodies of Marshal Damrémont, killed at Constantine, and Marshal Lobau. There are two internal domes, both of stone, rising, one from the drum, the other from the attic which it supports; the external

(1) At the revolution of 1789 these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

dome is of wood covered with lead, and is hardly less weighty than one of stone. The Dôme of the Invalides is one of the most sumptuous works of the age of Louis XIV.

The small green esplanade in front of the southern porch was formerly bounded by a fossé, over which a drawbridge served as an entrance to the king whenever he visited the church. The Hôtel des Invalides may be inspected by strangers daily from 10 till 4. The visitor will find Invalides ready to act as guides for a small remuneration, and a trifle, at his option, will be expected by those who show the Council-Chamber, Kitchen, and Refectories.

At the corner of the rue de Grenelle, No. 127, is the *Hôtel du Châtelet*, a splendid specimen of the grandeur of the nobility in the days of Louis XIV. The *Cour d'Honneur* is one of the finest in Paris. Nearly opposite stood the *Église de St. Valère*, once the chapel of a convent. The property, confiscated at the revolution of 1789, passed in part to the family of Davoust, Prince of Eckmühl, and was by them sold to Mr. Hope, who built a riding-house on it as an appendage to his splendid hotel; at present the former is used as a barrack for cavalry. At No. 77, rue de Varennes, is the *Hôtel de Biron*, now occupied as a convent by the *Dames du Sacré Cœur*.

In the rue de Babylone is a barrack for infantry, famous for the attack and defence of it in the revolution of 1830; near this, at No. 12, rue Monsieur, is the Armenian College; and at No. 33, rue Oudinot, the principal establishment of the *Frères des Écoles Chrétiennes*. This street leads to the Place de Breteuil, where the stranger will find the

**ABATTOIR DE GRENELLE.**—Like the others, this *abat-toir* consists of several courts and piles of building. (See p. 299.) It was begun in 1811, after the designs of M. Gisors. It contains an object of peculiar interest, which is the

**ARTESIAN WELL.**—It was towards the end of 1833, that the contract for boring to the depth of 1,200 feet in search of water was made with M. Mulot, of Épinay sur Seine, and on Jan. 1, 1834, the work began. On Dec. 31, 1836, the boring-instrument had penetrated 383 mètres, through strata of alluvial earth, sands, and successive beds of flint and chalk. In June, 1840, the borer had reached 466 mètres, and was still in the chalk. At length, about two o'clock on Feb. 26, 1841, the tube gave passage to a little thread of water; but soon after, the fluid, bursting out with force, broke through the machinery which surrounded the top of the tube. The sand which came up was for a few days greenish; to that succeeded some of a yellowish colour. The temperature of the water was 28° of the centigrade scale,



or  $83 \frac{3}{4}$  Fahrenheit. Several times did the boring instrument break and fall in during these arduous operations; once, in May, 1837, when the length of the bar united was 407 mètres, or 1,335 feet. It required incessant labour from that time till August of the following year, a period of 14 months, to recover it. (1) The immensity of the labour in forming this well may be conceived, considering that the boring-instrument had to penetrate to a depth of 1,800 feet, the whole of which is now lined with galvanised iron. The water rises 112 feet above the surface of the ground in a pipe supported by a wooden scaffolding which is accessible by steps. At the mouth of the well it yields 2,500 litres, or 660 gallons, per minute; at an elevation of 112 feet it gives 1,200 litres. Water from this well will rise to the highest story of any house in Paris. The orifice of the well is 55 centimètres (about 21 inches) in diameter, and 18 centimètres at bottom; its depth is  $5\frac{1}{2}$  times greater than the height of the cross on the dome of the Invalides. (2)

The visitor may hence proceed to the

HÔPITAL DE MADAME NECKER, 151, rue de Sèvres.—This house was formerly a convent of Benedictine nuns, who quitted it in 1775, and joined the general convent of their order. It remained unoccupied till 1779, when, at the suggestion of the wife of the celebrated Minister Necker, Louis XVI. assigned funds to convert it into an hospital, of which Madame Necker passes as the foundress. The chapel possesses two fine statues of Aaron and Melchizedek, in marble, purchased for 1,200 fr. from an individual who discovered them when digging the foundations of a house. This hospital is visible on Thursdays and Saturdays from 11 to 1. (See p. 155.)

Next door to this hospital, at No. 149, is the

HÔPITAL DES ENFANS MALADES.—On this spot existed a charity-school, called *Maison de l'Enfant Jésus*, which was purchased, in 1732, by Languet de Gergy, rector of St. Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a school for the daughters of poor noblemen, and in 1802 was formed into an hospital for sick children. Strangers are admitted on Thursdays and Sundays, from 1 to 3. (See p. 157.)

(1) It has been ascertained that, throughout the basin of the Seine and adjoining departments, artesian wells may be formed wherever the elevation of the soil does not exceed by 40 mètres, or 131 feet, that of the Abattoir de Grenelle.

(2) There having been some intermittence in the flow of water from this well of late, 20,000 fr. have been devoted to a further perforation of the soil, thus increasing the depth to 547 mètres.

At the corner of the boulevard and the rue de Sèvres is the INSTITUTION NATIONALE DES JEUNES AVEUGLES.—This establishment originated in the benevolent exertions of M. Haüy, who, being himself blind, in 1784 opened a school for blind children. In 1791 it was created a royal institution by Louis XVI. It occupied the buildings of the Séminaire St. Firmin, in the rue St. Victor, but was removed in 1843 to the present splendid building, which, together with its courts and gardens, covers a rectangle of nearly 4,000 square feet. It was erected under the direction of M. Philippon, architect. Surmounting the grand entrance is a bas-relief, by M. Jouffroy, representing on one side Valentin Haüy, the first instructor of the blind, teaching his pupils; on the other, a female giving lessons to six girls; in the midst, Religion encourages both. The building is divided into two sides, containing distinct apartments for the males and females. The visitor is first conducted to the right wing, occupied by the boys, and witnesses successively their ability in brush-making, joinery, turning, weaving, and basket-making, which is considered the best employment for them, except music, for which they have a peculiar aptitude, and which is here cultivated with the utmost care. On ascending the first story, he is introduced to the school and music rooms, and next to the chapel, which occupies the centre; it is of the Ionic and Corinthian orders combined. Two ranges, of 12 columns each, form an upper and lower gallery occupying the whole perimeter of the chapel, save the choir, which is cruciform, and separated from the nave by a main arch. It is crowned with a cupola, and ends in a semicircular recess, the semi-cupola of which is painted in fresco by Lehmann, and represents Christ calling children around him. The ceiling of the nave is of timber work, with gilt rosettes, in square compartments. On the second floor are the dormitories, four for boys, and two for girls, besides a supplementary one in case of necessity. Dressing-rooms with tanks for water are contiguous to them. Here also are the rooms of the *Sœurs de Ste. Marie*, that attend in the infirmaries, which are two in number, one for each sex. A repetition of nearly the same rooms occurs on the side of the girls, arranged for occupations proper to their sex. The refectories are furnished with long marble tables, besides a long marble washing-basin with spouts, against the wall, and occupy the ground-floor, together with the kitchens, baths, &c. All the professors are blind, and the establishment requires hardly any aid of mechanics from without, nearly every thing being manufactured by the inmates. Water is supplied from the artesian well at Grenelle. The building is

heated by means of hot-water pipes, and lit with alcohol mixed with a combustible liquid extracted from wood. A gymnastic apparatus is constructed in the garden, and the interior arrangements are admirably adapted for the health and comfort of the pupils. The children, if received gratuitously, must not be under 8 nor above 15 years of age, and are required to produce certificates of their birth, freedom from contagious disease, and idiocy, as well as of their parents' good conduct and indigence. For boarders no age is fixed. It is interesting to see so many unfortunate children, who would otherwise be thrown on the charity of the public, educated and trained to profitable occupations. Among the elder pupils there are some excellent pianists and performers on the most difficult instruments. They have a printing-office for the publication of books in relief, the types being sharp enough to produce impressions without cutting the paper; so that the child, by merely moving its fingers along the lines, can read with tolerable ease. The printers and compositors are all blind. Every pupil besides has books written by himself under dictation, by a process of pricking the paper which produces conventional letters in relief on the paper. This system was invented by M. Louis Braille, a professor of the establishment, born blind, who died in 1852. Some pupils excel in mathematics, and by the methods described can put on paper very intricate calculations. In the *Salle des Ventes* visitors will find a variety of articles for purchase, made by the inmates, some of them beautifully executed. At present there are about 260 pupils. The Government has allotted 160 purses of 1,000 fr. each to the education of as many indigent pupils of either sex, and several benevolent individuals have endowed the establishment in a similar way. Boarders, French or foreign, are admitted to share the benefits of this admirable institution. The last Saturday of every month there is an examination of the pupils, at which foreigners are allowed to be present, and four or five times a year there are public concerts held in the chapel, to which the public is admitted. The director and chief instructor is M. Dufau. Admittance with passports from 1½ to 5 on Wednesdays.

In the same street, No. 86, is a convent of the Dames de la Congrégation of Notre Dame, with a small but elegant Gothic chapel; and at No. 95 is a religious society of the Lazarists, with a small Doric chapel fronting the street. Opposite is the

FONTAINE ÉGYPTIENNE.—Constructed in 1806. It presents the gate of an Egyptian temple, in the opening of which is a statue holding in each hand a vase, from whence water falls into a semicircular basin, and issues thence by the head of a

sphinx, in bronze. In the entablature is an Egyptian eagle.

The visitor may now enter the

HOSPICE DES INCURABLES (FEMMES), 42, rue de Sèvres.—This house, originally called *Hôpital des Incurables*, was founded in 1632, by Cardinal de la Rochefoucault. A spacious court leads to the chapel, the front of which has a gable surmounted by an iron belfry, and is deserving of attention. Two niches with statues of Religion and Faith flank the entrance. The interior is cruciform, without aisles, and possesses many pictures, among which an Annunciation, and a Flight into Egypt, in the nave, both by Pérrier, as also a Guardian Angel, by Champagne, a Holy Family, an Assumption of the Virgin, and St. Vincent de Paule preaching to the Sisters of Charity in the transept to the left. The other paintings, though by unknown artists, are mostly good; particularly the Adoration of the wise men, and that of the shepherds, both on wood, the latter bearing the date of 1404. There are also two curious pictures of the Flemish school, in the transept to the right, the one representing the Saviour holding some thread stretched out, which his mother is winding into a ball; in the other painting he holds firm a board, which Joseph is in the act of sawing. A good Holy Family will attract attention. In the same transept is also a handsome marble monument of the founder, representing him kneeling on a sarcophagus, and an Angel holding his train, and in the opposite wall is a large marble tablet containing a list of the donors to the establishment. In the window is a Descent from the Cross executed in stained glass, of the time of Pinaigrier. The infirmaries consist of long galleries partitioned into separate rooms, one for each patient, modestly but sufficiently furnished, and which gives them the appearance of streets. Visitors meet with polite attention, and are admitted from 1 to 4. (See p. 133.)

The visitor will now proceed by the rue du Bac, in which, at No. 140, is the *Hôtel Chatillon*, built by a pupil of Mansard, and now occupied by the *Congrégation*, or convent, *des Sœurs de St. Vincent de Paule*. North of this stands

ST. FRANÇOIS XAVIER, or, ÉGLISE DES MISSIONS ÉTRANGÈRES, second chapel of ease to St. Thomas d'Aquin, 120, rue du Bac.—A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one on the ground-floor, and the other above. The lower church is perfectly plain, and service is performed in it only on Sundays. The upper one, of the Ionic and Corinthian orders, is slightly cruciform, with two cupolas; the choir communicates with the



seminary behind. Over the altar is the Adoration of the Magi, by Couder, and St. Louis washing the feet of the poor, by Bon Boullongne; on the north side of the choir is a good painting, by Luca Giordano, of Christ driving the money-changers from the Temple, and a small copy of one of the cartoons of Raphael. In the right transept, used as a chapel of the Virgin, is a Holy Family, and in the left transept, or chapel of St. François Xavier, is the apotheosis of that saint. On the same side is a good painting of the Death of Christ. Over the eastern door is the organ, and a small gallery. The altar is of white marble, and is graced with three beautiful bas-reliefs of Hope, Faith, and Charity. The seminary is intended for the instruction of young men in the sciences and languages necessary for missionaries in the east; its superior for the time being is also rector of the church; and the institution can boast of having numbered among its members the virtuous Abbé Edgeworth, who attended Louis XVI. in his last moments on the scaffold.

In the rue de Varennes, No. 53, is the hotel of the late Duchess de Bourbon. It was constructed by Brongniart, and stands in a fine garden, with a long avenue reaching quite to the rue de Babylone. Gen. Cavaignac resided in it while he held the office of Chief of the Executive Power in 1848. In the rue Vanneau, No. 14, is a newly erected house, worthy of examination, being a faithful example of the style of Francis I. Returning to the rue de Varennes, at No. 78, is the Hotel of the Minister of Police, lately enlarged, and communicating through the garden with the Ministry of the Interior. No. 69, in the same street, is the Hôtel d'Orsay, formerly belonging to the late eccentric and wealthy M. Séguin, and recently restored and embellished by Count Duchâtel.

Passing from the rue de Bourgogne into the rue de Grenelle, the visitor will perceive, at No. 103, the residence of the Minister of the Interior, and at No. 110, the Hotel of the Minister of Public Instruction. Near this, at No. 106, rue de Grenelle, corner of rue Bellechasse, is the ancient convent of Pentémont, now used as a barrack for cavalry. Part of the old buildings are now demolished, and a new one erected to enlarge the barracks. The church, devoted to protestant service, fronts the street, is surmounted by a well-proportioned dome, and is a good architectural object. Its interior is cruciform, and ornamented with Ionic pilasters and carved friezes. This street contains some of the élite of the ancient nobility of France.

Rues Bellechasse and Las Cases lead to Place Bellechasse, where the stranger will find the still unfinished structure of

**STE. CLOTILDE**, the intended chapel of ease to St. Thomas d'Aquin, destined to replace the insignificant chapel of Sainte Valère, in the rue de Bourgogne. This church, commenced in 1846, after the designs and under the direction of M. Gau, is in the pointed style, 98 mètres in length by 48 in breadth. Its height is 26 mètres. Its form is that of a Latin cross, and it has three entrances in front. Two square symmetrical steeples rise from the body of the church, which is strengthened by massive buttresses all around. The interior consists of a nave and two aisles. The roof is of iron. The total cost is laid at 3 millions of francs.

At Nos. 82 and 86 is the War-Office, formerly a convent of the *Filles de St. Joseph*. The buildings take up a considerable portion of the rue St. Dominique, and extend northward to the rue de l'Université, where, at No. 61, is the

**DÉPÔT DE LA GUERRE.**—This office is subdivided into four sections, viz. :—1. That of the map of France, to which are attached no less than 98 employés, of whom 83 are draughtsmen and engravers, for the execution of the new map of the French territory now in progress; 2. that of topographical operations; 3. that of historical labours, comprising the classification of the Archives, the service of the Library, of the collection of charts, manuscripts, &c., and lastly that of military statistics and regimental affairs. The dépôt contains a valuable library, of upwards of 20,000 volumes, which is celebrated for the following literary and historical treasures: the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis XIV. to Philip V., his grandson, King of Spain; the military memoirs relative to the wars of the Spanish succession, part of which have been already published; the correspondence of Napoleon and General Berthier; autograph letters of Condé, Jourdan, Hoche, Masséna, Ney, &c., and the manuscripts of Vauban, Folard, Guibert, Bourcet, and other eminent military men. It also possesses a very extensive series of drawings of the battles of Napoleon, made from strict surveys, afterwards executed on the localities themselves, by order of the Emperor; together with a great number of various interesting and important documents, the most valuable of which are successively publishing under the title of *Mémorial du Dépôt de la Guerre*. To visit this library apply to *M. le Directeur du Dépôt de la Guerre*, 82, rue St. Dominique.

The rue St. Dominique, which in 1542 bore the name of *Chemin des Vaches*, and afterwards that of *Chemin de la Justice*, is celebrated for its noble residences; among them the following are worthy of observation; the *Hotel of the late*

*Duchess Dourager of Orleans*, No. 62, formerly inhabited by the Arch-chancellor of the Empire, Cambacérès, and now occupied by the Ministry of Public Works; the *Hôtel de Grammont*, No. 113; the *Hôtel de Périgord*, No. 115, now the property of Prince Demidoff, and No. 131, the hôtel of Mr. Hope.

## EASTERN PORTION.

The rue St. Vincent de Paule leads from the rue du Bac to

ST. THOMAS D'AQUIN, parish church of the tenth arrondissement, Place St. Thomas d'Aquin.—This church formerly belonged to a convent of Jacobins, founded by Cardinal Richelieu. It was begun in 1683, after the designs of Pierre Bullet. The front, rebuilt in 1787, by Brother Claude, one of the monks, is decorated with two ranges of columns of the Doric and Ionic orders, surmounted by a pediment, in which is a bas-relief representing Religion, and is terminated by a cross. This church is 132 feet in length, and 72 feet in height. The interior is ornamented with Corinthian pilasters, the capitals of which are carved with unusual spirit and elegance. The spandrils of the arches are filled with wreaths of flowers and fruit, and a bold cornice sustains a narrow gallery running all round the church. It is slightly cruciform, the depth of the transepts being equal to the breadth of the aisles; a cupola expands over their intersection with the nave. It is painted in fresco by Blondel, and represents in four compartments, separated by painted scroll-work, the four Evangelists, Christ holding the Gospel, and the Virgin adored by angels. In the pendentives are St. Thomas d'Aquin, St. François de Sales, St. Vincent de Paule, and St. Dominic. The choir is semi-circular, with a richly gilt semi-cupola. Behind it is a chapel to St. Louis, with a picture of that saint; the ceiling, by Le-moine, represents the Transfiguration; the frescos on the walls represent the Bearing of the Ark. In the left transept are the personifications of the Hearts of Jesus and Mary in two paintings by Cigoli; and the white marble altar with a statue of the Virgin will be remarked on account of its curious pediment, which may be considered a fault in architecture. Over the door leading to the choir is a picture of St. Catherine. In the adjoining aisle are the Prodigal Son, by Roehn; the Conversion of St. Paul, by La Hire; and St. Thomas d'Aquin stilling a storm at sea, by Scheffer. In the right hand aisle are: Magdalen at the Calvary; Paul before Festus, by Vouet; a Descent from the Cross, by Guillemot, painted in 1639, and a good Holy Family of the Flemish School. In the following transept: the Apotheosis of St. Vincent de Paule, and Christ in the Garden of Olives, by Bertin.

The ceiling of this transept represents the Presentation in the Temple, by Blondel. Over the sacristy door is a picture of St. Louis. The pulpit is well carved, and there is a fine organ over the entrance. The church is celebrated for its preachers, and for its fashionable congregations.

Adjoining to this church, 3, Place St. Thomas d'Aquin, is the MUSÉE D'ARTILLERIE.—This highly interesting and curious museum, a visit to which should not be omitted, established in the ancient convent of the Feuillans in 1794, was removed to this convent of the Jacobins in 1797, and was originally formed of arms from the Garde-Meuble de la Couronne, the Château de Chantilly, the Château de Sedan, the Bastille, and other armories. During the last war the museum was greatly augmented by spoils from the enemy, but in 1814 was much diminished by the removal of arms claimed by the allies; in 1815, the Prussians carried off 580 chests of arms. The visitor is recommended to purchase a catalogue at the door, price 1 fr., to the numbers of which we occasionally refer in the following description. In the passage leading to the rooms of the ground floor are guns of various calibres, from the roughest contrivances in the infancy of the invention to the most elegant forms of later days. Among them are several Turkish pieces with Arabic inscriptions, and four pieces taken from St. Juan d'Ulloa in 1838. A colossal chain is suspended along the walls, 590 feet in length, and weighing 7,896 pounds, called the *Chaîne du Danube*, from having been used by the Turks for a pontoon bridge over that river, at the siege of Vienna, in 1683. On entering the first room on the ground floor, we find field-pieces, howitzers, culverins, and falconets. Two pieces of large calibre, with Arabic inscriptions, flank the inner door. Next is the *Salle des Modèles*, with models in the proportion of 1 to 6, of cannon, gun-carriages, ammunition-waggons, &c. Nos. 2626, 2627, 2604, 2599, 3039, and 2677, are remarkable. Prussian, Dutch, Norwegian, and other fire-arms are arranged in racks against the walls. The visitor then returns and ascends the staircase, which leads to the *Salle des Armures*, divided into four parts, with coupled Doric columns supporting arches. The ceiling is painted in grisaille with arms and attributes of war. It is lit by semi-circular windows; the walls are hung with trophies of casques, coats of mail, shields, &c. The floor along the walls is occupied by complete suits of armour, on blocks, with the escutcheons of the former owners (some of whom are uncertain) painted upon them. The middle of the floor is occupied by figures on horseback in armour. The walls are also receiving a series of portraits, by Philippes and Van Parys, of the most eminent



French generals from the earliest times to the present day. Among those already placed, the visitor will remark Count Valée, de Lariboissière, the Duke de Raguse, Antoine de La-fayette, and two members of the family of Sully. In this gallery the armour is arranged chronologically, the series commencing at the farthest extremity. The visitor will remark No. 6, the armour of Frederic Maurice, prince of Sedan; No. 17, of the time and with the initials of the Emperor Maximilian; No. 21, that of Frederic V., King of Bohemia; No. 28, that of Francis I. on horseback, in the midst of the hall; No. 37, attributed to Henry III. of France; No. 38, that of Charles IX.; No. 40, that of the Duke de Mayenne, head of the *Ligue*; No. 41, Henry Duke of Guise; No. 60, the armour made at Brescia, and presented by the republic of Venice to Louis XIV., in 1688; No. 72, attributed to Connétable Anne de Montmorency; No. 187, the helmet of Henry II. of France; No. 189, the sword, helmet, and other remains of the armour of Henry IV.; No. 193, the helmet of Bajazet II., son of the conqueror of Constantinople. Other suits of armour, of doubtful origin, are described in the well-composed catalogue, but would be too numerous for description here. At the extremity of the gallery are two trophies containing arms of rich and costly execution; and on brackets near them two ancient helmets, one of which is said to have been that of Attila, who died in 453; the other, on which are some verses of the Koran in Arabic characters, is said to have belonged to Abderama, killed by Charles Martel in 730. The visitor will also remark a very curious wooden shield, marked No. 338, adorned with the figures of two towers. A German inscription of the time states that it was taken at the battle of Regensburg, won in 1504, by the Emperor Maximilian. In the other galleries, which are numbered 1, 2, 3, and 4, are racks, in which are arranged small arms, ancient and modern. The most curious and costly objects are in glass cases. Along the sides, next the windows, are rows of tables, presenting models of cannon, gun-carriages, military equipages, machines, instruments, &c. Upon the floor under the racks are models of large dimensions. We may notice, in gallery No. 1, the precious inlaid carabines, cross-bows, and stirrups; Nos. 1420, 1370, 1388, 1389, and 3761. In gallery No. 2, the model of the bridge of Mellingen, and the oriental arms in the press; in gallery No. 3, in a glass case, relics of the battles of Agincourt and Crécy; and in gallery No. 4, the collection of modern arms, and Nos. 3804, 833, 854, and 124. Strangers are admitted on Thursdays from 12 to 4, on producing their passports. A building containing a military library of 6,000 volumes, besides naval charts, &c., is also at-

tached to this museum, but is reserved for the use of the officers forming the garrison of Paris, and not open to the public.

Opposite the Place St. Thomas d'Aquin, at 31, rue St. Dominique, is the noble mansion of the Duc de Luynes.

The visitor may proceed by the rue du Bac to the rue de Grenelle, where at No. 57, he will find the

FONTAINE DE GRENELLE, one of the finest in Paris.—Bouchardon executed the designs, figures, bas-reliefs, and some of the ornaments. It was begun in 1739, and finished in 1745. The building is of a concave semi-elliptical form, 90 feet in length by 36 in elevation. In the centre is a pavilion, resting on a basement, with plain horizontal rustics, and consisting of two couples of Ionic columns supporting a pediment. In front is a group in white marble, representing the City of Paris sitting on the prow of a ship, between the Seine and the Marne. In the lateral niches are allegorical statues. Between the columns is the following inscription, by Cardinal Fleury :—

Dum Ludovicus XV., populi amor et parens optimus, publicæ tranquillitatis assertor, Gallici imperii finibus innocue propagatis; pace Germanos Russosque inter et Ottomanos feliciter conciliata; gloriose simul et pacifice regnabat; fontem hunc civium utilitati, urbisque ornameto, consecrarunt Præfectus et Ediles, Anno Domini M.DCC.XXX.IX.

The wings have Doric pilasters, between which are four statues and as many bas-reliefs, representing the four seasons, besides two escutcheons containing the arms of the city.

At No. 28, in the adjoining rue de la Chaise, is the

HOSPICE DES MÉNAGES, which was once a lazaretto for children afflicted with scorbutic and other cutaneous diseases. In 1554, the old building having been pulled down, the municipality of Paris bought the ground and materials, and erected an hospital for beggars, old men, idiots, &c., called *Hôpital des Petites Maisons*, from the courts being surrounded by small houses. In 1801, this institution was appropriated exclusively to the aged and infirm, and called *Hospice des Ménages*, a name indicative of its object. The buildings are plain, a chapel is annexed to them, and the garden is extensive. The front doorway is remarkable for its scroll work. The *Sœurs de Charité* attend, and the chief medical man is Dr. Labric. (See p. 129.) Strangers may visit this interesting hospice on producing their passports.

At the junction of the streets opposite to this hospice is a fountain of no interest; and immediately to the east is the

ABBAYE AUX BOIS, first chapel of ease to St. Thomas d'Aquin, 16, rue de Sèvres. Contiguous was a convent, bought in 1719 by a community of nuns called Religieuses de Notre

Dame aux Bois. The church, built at that period, is not remarkable in point of architecture. The only pictures of note it contains are a Virgin and Dead Christ, by Lebrun, and a St. John, by Vincent.

Opposite to this is the *Maison du Noviciat des Religieuses Hospitalières de St. Thomas de Villeneuve*, 27, rue de Sèvres.

The rue de Sèvres terminates at the *Croix-Rouge*, a spot where six streets meet. At No. 7, rue de Grenelle is the Mairie of the tenth arrondissement, and opposite, the rue des Saints Pères. Here, at No. 51, is the

ACADÉMIE DE MÉDECINE, formerly at No. 12, rue de Poitiers, where the meetings of the royalist members of the Constituent Assembly of 1848 used to be held, a circumstance which gave that street some celebrity at the time. The present building was formerly annexed to the Hôpital de la Charité. Its entrance, erected in 1784 is tasteful; and consists of a noble arch supported by two engaged Doric columns on each side. For details respecting the Académie de Médecine see p. 158.

From hence the visitor will go to the

HÔPITAL DE LA CHARITÉ, 45, rue Jacob.—This hospital was founded in 1613, by Marie de Médicis, for a religious community called *Frères de la Charité*, who were all surgeons or apothecaries, and not only afforded medical relief to the sick, but assisted them in their spiritual duties. The building has now received a new handsome front, with a spacious Doric entrance and vestibule. The courts and gardens are spacious and airy. Consultations from 9 to 10, Sundays excepted. (See p. 155.) Strangers are admitted from 1 to 3, on application to the director at the bureau.

The street to the east of the rue St. Benoît, in the rue Jacob, leads to

SAINT GERMAIN DES PRÉS.—This is the abbey-church of one of the most extensive and most ancient monastic establishments of Paris. Childebert I., son of Clovis, on the suggestion of St. Germain, 26th Bishop of Paris, founded a monastery about the year 551, though the *Pragmaticum*, which is still preserved among the Archives du Royaume, dates from 561. He dedicated the church to the Holy Cross, St. Stephen, and St. Vincent; the relics of the latter saint were brought by him from Spain, and given to the monastery, together with the treasure which he had taken from Amalaric, at Toledo, and a piece of the true cross. This foundation was endowed with many estates, and among others with the fief of Issy, extending over the whole of the southern bank of the Seine, from the Petit Pont in Paris to the village of Sèvres. Throughout this domain the society possessed full jurisdiction, which they retained till 1674; and the prison

of the Abbaye still remains as a monument of their importance. The church, dedicated in 557, was celebrated for its decorations, and was called "The Golden Basilic." The buildings, gardens, &c., which occupied the site either of a Roman temple, or of some building dependent on the Roman imperial palace, were without the walls of Paris; but in 861, the Normans, in their incursions along the course of the Seine, attacked, and nearly destroyed, the monastery. The church was burnt; nothing is supposed to remain of it except part of the lower walls of the western tower. The tomb of Childbert was carefully restored by the monks after the invaders retired. According to some accounts, the abbey sustained three attacks of the Normans in 846, 853, and 886; but the edifice was soon afterwards repaired; and the Abbot Morardus, 26th in succession, began rebuilding the church in 990. The work was carried on by his successors at various intervals, till 1163, when Hugues III., abbot of the monastery, having completed its restoration, it was consecrated by Pope Alexander III. No material alterations took place till 1644, and 1653-6, when the society caused the wood-work of the choir to be altered, and stone vaulting to be substituted for the wooden ceiling of the nave. The great altar was also moved to the entrance of the choir, and the tomb of Childbert placed in the middle of the church. The chapel of Notre Dame was begun about the middle of the 13th century, by Pierre de Montereau, during the abbacy of Hugues d'Issy, and was finished in the time of Thomas de Mauléon, his successor. This, if we may judge by the fragments that remain, was one of the most exquisite pieces of architecture of the middle ages. About the same time also, Abbot Simon, in 1239, began the celebrated refectory, which was finished in 1244. This building resembled that of St. Martin des Champs, and was not unlike a church. In 1277 also, the cloisters were erected on the northern side of the church, by Abbot Oddo; so that the monastery, at the time of the revolution of 1789, must have been a rich repository of the architecture of the 13th and preceding centuries. In 1369, the abbey was fortified against the English by Charles V.; and, in the time of Henry IV., being still without the walls of the town, it resembled a fortress, like its rival St. Martin des Champs. At this latter period it was encompassed by a moat; and to the west, where part of the Faubourg St. Germain now stands, was an open space, called the *Pré aux Clercs*, from its being a favourite resort of the students or *clerics* of the University; it was also the place of fashionable rendezvous of duellists. Up to 1503, the abbots had been generally elected by the society, but after that period they were nominated by



the crown; and among other distinguished men who attained this honour was Casimir, King of Poland, who died in 1672. One of the most remarkable events connected with the history of this celebrated society was its incorporation, in 1644, with the illustrious congregation of St. Maur; from whence emanated those learned Benedictines, whose historical and critical labours have formed an epoch in modern literature. Mabillon, Montfaucon, Achéry, Ruinart, &c., were all of this abbey. The abbot's palace was built by the Cardinal de Bourbon, in 1586, and still exists, a large brick building, faced with stone, east of the church. At the revolution of 1789, this abbey being suppressed, the buildings were converted to public purposes, and became a saltpetre-manufactory. An explosion taking place in 1794, the refectory and library were destroyed, and the church much damaged. The building remained in very bad repair till the reign of Charles X., when the restoration of it was commenced by M. Godde, and continued till 1836, in which year it was completely terminated. The site of the chapel of Notre Dame is now occupied by a street, where part of the side walls remain; houses stand on the cloisters and where the refectory once existed; and few traces remain of the monastery except the abbot's mansion and the church; the latter is one of the most interesting monuments of Paris. The two eastern towers that stood one on each side of the choir, in the angles formed by the transepts, were of the time of the Abbot Morardus, in 990; their upper parts no longer exist; the western tower is in full preservation, and consists of a square body, with buttresses at the angles, and double arched windows with columns; the whole surmounted by an octagonal spire, with four smaller ones at the angles. The western porch, although disfigured by a worthless Doric entrance, deserves attention, as also the lateral entrance by the rue d'Erfurth. The former is pointed, with receding arches resting on clustered columns; in the ogive is a bas-relief of ancient date, representing the Last Supper, and over this the figure of Christ. The figures that once adorned the western front may be found in Montfaucon's *Antiquities*. The interior is cruciform, with a choir nearly circular at the east end; the nave is simple, having plain aisles without chapels, except one in the right hand aisle, but the choir is surrounded by them. There is no triforium in the nave, and the arches are semicircular; all this part is also of the time of the Abbot Morardus. That part of the choir which stands between the eastern towers is supposed to be intermediate in date to the nave and the choir; the latter of which is the work of Abbot Hugues III., in 1163. All the capitals of the pillars forming the piers will be particularly re-

marked for the devices of which they are composed; many of those in the nave are restorations of the old ones, which, from their ruinous state, were obliged to be removed; they were, however, copied with the most scrupulous fidelity. The piers of the nave are fronted with lofty attached columns with Corinthian capitals from which spring the ribs. The most conspicuous part of the interior is the choir, lately painted by M. Flandrin, with a profusion of gilding and decoration of every kind peculiar to the Byzantine style. The vault is painted in ultramarine interspersed with stars; the capitals of the columns are gilt, and the shafts painted in the brightest colours. Over the spandrels of the arches are the twelve Apostles painted in fresco, and around the apsis are represented the Lion, Angel, Eagle, and Ox, emblems of the four Evangelists; over the central arch is the Lamb. The wall at the entrance of the choir to the right is painted in three compartments; the tympan of the upper ogive representing the Abbot Morardus, three of his immediate successors, and King Robert. The ogive spaces below are adorned with the figures of Fortitude, Justice, Chastity, and Truth; and the field below represents Christ bearing the Cross. A similar arrangement is in the opposite wall, where the upper ogive represents St. Droctovæus and St. Germain on one side, and King Childebert and his Queen, Hudrogote, on the other, offering the church to St. Germain. The lower ogives display the figures of the other cardinal virtues, Faith, Hope, Charity, and Humility. The field below represents Christ making his entrance into Jerusalem. Five of the windows of the choir are adorned with modern stained glass, representing the Saviour, the Virgin Mary, and three apostles. The stalls of the choir are profusely carved. The high altar, placed at the entrance of the choir, is of white marble, and stands on a raised platform composed of beautiful French marbles. The right hand aisle contains little worthy of attention, save the Martyrdom of St. Vincent, by Cazes (1784), and the afore-mentioned chapel, surmounted by a cupola and drum, the ceiling of which is boldly painted with the apotheosis of a saint. Over the confessional is a Mater Dolorosa, by Varcollier. The adjoining transept, which is the chapel of Ste. Marguerite, contains a handsome tomb of one of the Castellan family. In the chapel of the choir next to the sacristy is a tomb of James Duke of Douglas, who died in 1645. His figure in marble is reclining on a sarcophagus. Here also is a painting of Joseph leading Christ, by Delarue. Opposite this chapel is St. Paul haranguing Herod and Berenice, by Cazes (1784). In the 2d chapel, black marble slabs mark the remains of Mabillon, Descartes, and Montfaucon. In

the 3d is a statue of St. Anne with the Virgin, and another of St. Rémy; in the fourth one of St. Geneviève; the window of this has some fine old stained glass of Pinaigrier. The Lady Chapel is circular, and of recent construction; it has two finely painted grisailles on canvas, representing the Adoration of the Magi and the Presentation in the Temple. Next is a Mater Dolorosa, in plaster, with four angels on brackets, kneeling. In the chapel of St. Vincent de Paule is the statue of that saint; in that of St. Paul is a monument to Boileau, whose heart was transferred here in 1819 from his tomb, which exists in the undercroft of the Sainte Chapelle. (See p. 324.) In this chapel are also two good paintings, Christ delivering the keys to Peter, and the angel delivering St. Peter from prison. In the adjoining one is the Archangel crushing the Demon, and a marble monument to another of the Douglas family, Earl of Douglas and Angus, who died in 1611. The following transept contains the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672; the king is on his knees, offering up his crown to heaven, and in front of the tomb is a fine bas-relief of one of his battles, and the Presentation in the Temple, the colouring and design of which bear traces of a pupil of Rubens. The paintings in the left aisle of the nave are: the Death of Sapphira, by Leclerc (1718); St. Germain distributing the presents of Childebert to the poor, by Steuben; the Entrance of Christ into Jerusalem; the Baptism of the Eunuch, by Bertin (1718); and the Raising of Lazarus, by Verdier (1677). The pulpit, of white marble, is of elegant design. Two flights of steps lead to it from the right aisle; it is flanked by two statues in bronze, by Jacquot, one allegorical of the Mosaic law, the other of the Christian faith. The front is adorned by three bas-reliefs in bronze; the lateral are arabesques, and the one in the middle represents the Saviour preaching. The canopy is supported by two caryatides in bronze resting on marble pedestals. The other objects worthy of notice are, the organ over the principal entrance, the baptismal font in the first chapel to the left, richly sculptured in marble, and inlaid with gilt bronze, and, facing the right aisle, a statue of the Virgin, the same which Queen Jeanne d'Evreux gave to the abbey-church of St. Denis, surmounted by a tasteful Gothic canopy, and surrounded by a gilt railing. The tomb of Childebert, that formerly stood in the middle of the church, is now at St. Denis. For a description of this, and of the interesting discoveries made in the opening of other tombs of this church, as well as for the general history of the abbey, the reader is

referred to the *History of Paris*. (1) The dimensions of the church are 200 feet in length, 65 in breadth, and 60 in height.

After leaving this most interesting church, the rue St. Germain des Prés, which now extends without interruption to the Place St. Sulpice, will lead the visitor to the rue Ste. Marguerite, where he will perceive, the gloomy prison of the *Abbaye*, or *Maison d'Arrêt Militaire*, with a small turret at each corner. (See p. 90.)

Following the rue de l'Échaudée, he will arrive in the rue de Seine, and by the small *passage du Pont Neuf*, one of the first established in Paris, will pass into rue Guénégaud, leading to the Quai Conti. The stranger will be reminded by these names that he is on a spot immortalised by the genius of Sterne; and though he may not meet with similar adventures on the Pont Neuf, he will still find booksellers' stalls on the Quai Conti, where femmes de chambre still pass, though not always escorted by a sentimentalist like Sterne, or followed by a valet like Lafleur.

On this quay is the

**HÔTEL DES MONNAIES.**—A mint is known to have existed in Paris under the second race of kings, and to have been placed somewhere in the royal palace of the Ile de la Cité. It was afterwards established in the rue de la Monnaie. This building falling into ruins, and the site of the Hôtel de Conti having been judged eligible for a new mint, its demolition was begun in 1768. Plans were furnished by Antoine, and the first stone of the present structure was laid on 30th April, 1768, by Abbé Terray, comptroller-general of the finances. It was finished under the direction of the former, in 1775. The principal front is 360 feet in length, and 78 in elevation. It is three stories high. In the centre is a projecting mass with five arcades on the ground floor, forming a basement for six columns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues. The front towards the rue Guénégaud is 348 feet in length. Two pavilions rise at its extremities, and a third in the centre surmounted by a square cupola. On the attic stand four statues, representing Fire, Air, Earth, and Water, with slabs bearing appropriate distiches. The intermediate buildings have only two stories. The ground plan includes eight courts, of which the central one is the most spacious. It has two pavilions facing each other, each bearing a pediment; the southern one has four Doric pillars, in front of which are busts of Henry II., Louis XIII., Louis XIV., and Louis XV. The

(1) HISTORY OF PARIS, 3 vols. 8vo. There is also a history of the abbey by Bouillard, one of the Benedictines of the society.



central arcade of the principal front leads into a vestibule, adorned with 24 fluted Doric columns. On the right is a staircase decorated with sixteen Ionic columns, and containing a bust of Antoine, the architect, on a pedestal; in the antechamber above is a fine coining-machine by Thonneller; and next is a magnificent saloon, called the *Musée Monétaire*, adorned with 20 Corinthian columns in stucco, supporting a gallery. On the mantel-piece is a splendid bust by Gayrard, representing the French Republic. In this room is contained an immense collection of the coins of France and other countries, classed chronologically, besides the medals struck on various public occasions. The monetary collection of France begins with 2 coins of Childebert I., of the date 511-568, and is nearly complete to the present day. Among them the gold pieces of 10 louis, in the time of Louis XIII., are of remarkable size and beauty. The series of Louis XIV. are magnificent coins, and are interesting, as showing the monarch's portrait from childhood to death. The collection of English coins is good; the earliest it contains is a half gold noble of Henry VI., date 1421 (1). The oldest Spanish coin is of the year 680, under the reign of Tulca, 29th king of the Goths. Here too will be remarked the Mexican money, square lumps of metal stamped after being merely weighed; some curiously rude money stamped by Napoleon during the siege of Cattaro; the Cologne lozenge-shaped rix-daler, date 1583; money of King Otho of Greece, 5-drachm pieces; money of Don Miguel; Turkish money, date 1730-54, of very great intrinsic value, containing 996 parts of pure gold out of 1000; the money of the Liberator Bolivar; of the United States of America, bad specimens, &c. Among the medals will be observed one of Charlemagne, an invaluable relic, of most excellent execution, worthy of the best times of Rome; Charles VII., date 1461, the earliest medal of which the original die exists; Boccaccio: Louis XII.; Henry VIII.; Francis I.; Ignatius Loyola; Francis II., and Mary, Queen of Scots; Cardinal Richelieu, a superb medal by Varin, for which that artist's life was spared; the Convent of the Val de Grâce; and of the states of Languedoc. To these should be added the complete series of Louis XV., XVI., the first Republic, the Empire, and down to the present time, the whole forming an unrivalled national collection. In a cabinet in the second right hand window the visitor will perceive medals struck in commemoration of the election of the actual President of the Republic; of the visit of the French

(1) The visitor will see a medal struck in commemoration of the visit of Queen Victoria to France in 1843.

National Guards to England in October 1848; of the cholera of 1849; of the exhibition of French manufactures in London in 1849; of the exhibition of manufactures at Paris in the same year; of the 24th February 1848, besides many other private medals relating to the latest events. (1) In adjoining rooms are models of the furnaces, instruments, &c., used in coining and assaying money. The last room of this series is called the *Salle Napoléon*; here are arranged nearly all the dies of medals struck under the Consulate and the Empire; here is also a splendid colossal marble bust of Napoleon, executed for Fouché by Canova in 1806, and a model in bronze of the mask taken from the Emperor's face at St. Helena 20 hours after his death; a model of the pillar of the Place Vendôme in bronze, peculiarly interesting, as displaying the statue of Napoleon which adorned the column before the Restoration, in his imperial robes. It was executed by Brenet, in the proportion of 1 to 24, and cost 6000 fr. A glass case contains a representation in wax of the bas-reliefs with which its shaft is encircled. Returning to the first hall, a door opposite the entrance to the right leads to the staircase of the Gallery, on ascending which, the visitor will find a room partly filled with specimens of mineralogy, and metals in their refined state, and partly with the dies of counters, honorary medals, tokens, &c., coined under different reigns. From this, passages right and left, containing dies of coins and historical medals, from Charles VIII. to Louis XIV., and from Louis XVIII. to Louis Philippe, lead to the last room, which completes the series with the reigns of Louis XV., Louis XVI., the first Republic, and Napoleon. The visitor, on retracing his steps, will enter the gallery of the first room, which is filled with dies of medals struck on particular occasions, or for public societies, commercial companies, and private individuals. Here also, in a glass case near a window, are ancient seals of various reigns. A very copious and learned catalogue is published of the whole, with detailed descriptions of the medals; and, from its low price of 3 francs, the visitor will do well to possess such a work. Among the medals will be remarked one commemorating the birth of the King of Rome, with his bust. Medals of which the dies are retained are sold to visitors for the benefit of the establishment at a trifling cost; but of the coins of

(1) The coinage of medals and counters is a privilege of the mint of Paris. The net profit under this head amounts to about 26,000 fr. Upwards of 100,000 medals and counters were coined last year; viz., 563 in gold, 2 in platina, 76,029 in silver, 17,118 in copper or bronze. Besides these, the mint coined 212,000 medals of saints.

which only one specimen exists, or of which the dies are lost, casts exactly resembling the originals are exhibited in the cases of the museum, the originals being carefully preserved but not shown to the public. In the Hôtel des Monnaies are performed all the operations of coining, besides the assaying and stamping of the gold and silver for jewellers, &c., who are obliged by law to have every article stamped before it can be sold. It is also the seat of the general administration of the coinage of the State.

The *Laboratory* of the Mint is entered from the court to the left. In the first room are two steam-engines of 32 horse-power, by which all the machinery of the establishment is worked. A door to the left leads hence to the furnace-room, with six furnaces containing from 800 to 1200 kilogrammes of silver each. The bars cast here in iron moulds are afterwards taken to the *grand atelier*, a lofty hall, where 16 rollers are in constant motion, flattening the bars to the required thickness, according to the coin they are intended for. After this process, the bars, which have acquired greater length and compactness by successive rolling, are taken to another furnace-room adjoining to the first, where they are exposed to a red heat, to render them more malleable. Thence they pass into the hands of the cutters, who are accommodated in a gallery running all round the top of the *grand atelier*. Here round pieces of the required size are cut out of the bars by machinery, and what remains of the bars is taken back to the melting-furnaces. The pieces are now weighed; if too light, they are sent down to be melted; if too heavy, they are reduced by a sort of plane. This machine is so constructed as to throw aside the piece as soon as it has undergone the process of planing, so that it only requires feeding. When the pieces prove of the standard weight, they are taken to a room communicating with the gallery, where, after being exposed to a red heat, they are cleansed in a mixture of water and sulphuric acid. They are now reduced to the exact diameter required, by the action of a machine which at the same time gives a slight elevation to the rim. The floors of the *grand atelier* and of the gallery are latticed, so that any piece falling down cannot roll away or stick to the soles of a person treading upon it. Gold is worked in another room adjoining the engine-room; visitors are not allowed to enter, on account of the small particles of gold with which the floor is strewed, and which are carefully swept up; but the process is the same as that described above. The coining-machines are in a hall opposite the principal entrance in the first court. There are eleven of these machines, viz. one for gold, 6 for five-franc

pieces, 2 for two-franc pieces, and 2 for small coin. When they are all worked at once, they produce 1,500,000 fr. per day. They are the invention of M. Thonnelier, and well deserve inspection. Each strikes off 70 pieces per minute. (See p. 17.)

The museum is open to the public on Mondays, Tuesdays, Thursdays, and Fridays, from 12 to 3. To visit the laboratory and ateliers, visible only on Tuesdays and Fridays, from 10 to 1, apply for a special ticket to *M. le Président de la Commission des Monnaies et Médailles, Hôtel des Monnaies.*

To the west stands

**THE PALAIS DE L'INSTITUT.**—The meetings of the Institute were held at the Louvre till 1806, when the government granted to them the Collège Mazarin, now called the Palace of the Institute, on the Quai Conti. This edifice was founded by the will of Cardinal Mazarin, for natives of Roussillon, Pignerol, Alsace, and Flanders, which had been recently conquered or annexed to the crown. These nations alone being admissible into the college, it took the name of *Les Quatre Nations*. The cardinal bequeathed to the college his library, the sum of 2,000,000 livres for the expense of its construction, and a yearly revenue of 45,000 livres. This edifice was commenced in 1661, after the designs of Leveau. The front forms the concave segment of a circle, terminated at the extremities by projecting pavilions, with open arcades in the basements. In the centre is the front of the church (now the hall where the public meetings are held), composed of four columns and several clustered pilasters of the Corinthian order, surmounted by a pediment, in the tympan of which is a clock supported by Art and Science personated in bas-relief. Above the front rises an attic, adorned with Composite pilasters, and pierced with lofty arched windows, the whole surmounted by a dome, having a small cupola, and vases adorn the roof of the pavilions, which are ornamented with Corinthian pilasters. In front are two fountains, ornamented with lions in cast iron. Within, there is an octagonal court with two pavilions, fronted by Corinthian columns supporting sculptured pediments, and ascended by steps. Beyond this is a vast rectangular one, with new buildings, the principal body of which is of Doric and Corinthian architecture. The remaining buildings are tenanted by various officers and persons connected with the Institute. In the first court a staircase, on the western side, leads to the public rooms of the Institute; and a door, on the same side, opens into the corridor of the hall where the public sittings are held. In the vestibules are the statues in marble of several of the great men of France, who have honoured the country by their intellect : d'Alembert, Montaigne, Molé, Mon-





PALACE OF THE LEGION OF HONOR.



PALACE OF THE INSTITUTE.



THE MINT.



tesquieu, Rollin, Montausier, Molière, Corneille, La Fontaine, Poussin, Racine, Cassini, and Pascal. The Grand Hall is fitted up with benches forming a semicircle, in front of which are the seats and bureaux of the president, secretaries, &c. The recesses formed by the ancient chapels of the church are now used as galleries. The dome is richly ornamented, and the effect of the whole is imposing. The Hall is also adorned with marble statues of Bossuet, Descartes, Fénelon, and Sully. The eastern pavilion of the same court leads to the *Bibliothèque Mazarine* by a handsome staircase. Cardinal Mazarin possessed a library, formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement de Paris*. To repair this loss, Naudé, aided by Lapoterie, bought up for the Cardinal a great number of the works which had fallen into the hands of booksellers and private individuals. This second library Mazarin bequeathed to his College. To these were added the library of Descordes, and that of Naudé, who died in 1655. All these works, added to the books possessed by the college, formed the *Bibliothèque Mazarine*. The manuscripts were removed to the royal library, but others have since been acquired; and the collection is now calculated to amount to 150,000 printed volumes, and 3,700 manuscripts. The library consists of an octagonal ante-room, a large gallery turning at right angles, 136 feet by 24, and a third room 54 feet by 24. All these have richly carved wainscoting, and Corinthian columns supporting a gallery. The principal room, where students are accommodated, occupies the site of the famed Tour de Nesle. (1) It is adorned with many good marble and bronze busts, some of which are antique. The visitor will remark those of Mazarin and Racine, and the inkstand of the great Condé. It possesses also a very fine terrestrial globe of copper, executed for the Dauphin by the brothers Bergwin, under the direction of Louis XVI.; the latter is even said to have worked at it himself. It now bears the impression of a bullet with which it was struck from the Louvre, defended by the Swiss guards, during the revolution of 1830. There is also a curious collection of models of Pelasgic monuments of ancient Europe, executed by the late M. Petit Radet, member of the Institute. The library is open to the public daily, except Sundays and

(1) In 1842, while making excavations in a court of the Institute, part of the walls of the Tour de Nesle were discovered, and in June 1850, the piles of the foundation of this tower were discovered by the workmen engaged in the hydraulic works in progress for repairing the embankments of the small branch of the Seine.

festivals, from 10 to 3; the vacation is from August 1 to September 15. It is rather inconvenient in winter, as it is not warmed. The *Bibliothèque de l'Institut* is approached by a staircase from the second court. It is peculiarly rich in all scientific works, both national and foreign, and contains complete series of nearly all the transactions and periodical publications of the scientific societies of the world. The number of volumes is about 100,000, and they occupy a long wainscoted room, ornamented with carved work, at the extremity of which is the justly-celebrated statue of Voltaire, in marble, by Pigalle. On each side is a gallery. Into this library no stranger is admitted without an introduction by a member, which however it is easy to obtain. For information respecting the Institute, its Academies, and the days of their meetings, see p. 105. On public occasions the members of the Institute wear a costume of black, embroidered with olive leaves in green silk. To obtain tickets of admission to the annual meetings the name of the applicant must be inscribed, at the office of the Secretary of the Institute, at least one month beforehand. The tickets are for one person. Opposite is the

PONT DES ARTS.—This bridge, for foot-passengers only, takes its name from the Louvre, which, at the time the bridge was constructed, was called *Palais des Arts*. It rests upon narrow piers, and is composed of eight cast-iron arches, with a horizontal wooden floor. This bridge, the first built of iron in Paris, was erected by a company, who until 1848 exacted a toll. Each of the first 7 arches is 56 feet, the 8th 84, the length of the bridge is 488, and the breadth 30. It was built by MM. de Cessac and Dillon, and finished, in 1804, at a cost of 900,000 fr. The view from this bridge is very fine.

The stranger now enters on the finest of the Parisian quays, the Quai Malaquais, which in the olden time bore the unharmonious names of *l'Escorcherie* and *Sablonnerie*, until it assumed that of *La Reine Marguerite* (the first consort of Henry IV.) in 1631, the palace of that princess being then at the corner of the rue de Seine. It afterwards became the Hôtel Mirabeau, and was demolished about 1690. Turning into the rue des Petits Augustins, he arrives at the

PALAIS AND ÉCOLE DES BEAUX ARTS.—The school of the fine arts, here taught, is divided into two sections, one of painting and sculpture, the other of architecture, and distributes annual prizes to its pupils, who are instructed by a large body of professors. Those who gain the grand prize given by the *Académie des Beaux Arts*, on certain conditions, are sent to Rome, to study there for three years at the expense of the government. The students are instructed in all the various branches of their



profession, and an exhibition of their works, as well as of those sent by the students from Rome, takes place every year. (See page 115.) During the revolution of 1789, M. Alexandre Lenoir had succeeded in forming a very extensive museum of all the monuments of the middle ages, and such other objects of art as could be rescued from the populace. With great enthusiasm and unwearied perseverance, that gentleman formed what was appropriately called the *Musée des Monuments Français*, and the government appropriated to it the buildings of the Petits Augustins. In 1816, however, the government directed that these monuments should be replaced in the churches from whence they had been taken, or restored to their original possessors. The first part of the decree was carried into effect; but the monuments, &c., formerly belonging to private families, in few instances returned to their rightful owners; they underwent a sort of second pillage, and a very large proportion are for ever lost to the country. In 1820, a new edifice was begun in the convent garden, but was not carried on with much diligence till after 1830. It has since been finished by M. Duban.—*Exterior*.—The entrance court is separated by a dwarf wall, serving as a screen, having intervals filled up with open iron-work. On each side of the great gateway are busts of Poussin and Pujet, and in the court others of Jean Goujon and Delorme. The court is flanked by two buildings of Ionic design; the southern one masks part of the ancient buildings of the convent; the northern contains the bureaux of the Director and two amphitheatres for students. Between this and the porter's lodge is what formerly was the chapel, the front of which is formed of the portal of the château d'Anet, built in 1548 for Diana of Poitiers, by order of Henry II. It has three ranges of coupled columns of the Doric, Ionic, and Corinthian orders in succession, and is adorned with bas-reliefs and statues, the finest of which is a Cupid in the act of stringing his bow. Over the top arch is this inscription:

Bræseo hæc statuit pergrata Diana marito  
Ut diuturna sui sint monumenta viri.

The interior consists of a single nave, with an arched roof pierced with skylights, and strengthened with elegant tie-beams and king-posts. Near the entrance is a screen connecting the walls, and consisting of an entablature supported by four columns of red marble, and pilasters of the Corinthian order. At the end is a splendid copy of Michael Angelo's Last Judgment, by Sigalon, on canvas, occupying the whole surface of the wall. In a chapel to the left, of hexagonal form, and crowned with a cupola, are casts of the Moses of Michael An-

gelo, and two tombs, by the same, one of which is the Tomb of the Medici; and also a fine cast of the bronze gates, by Ghiberti, of the Baptistery at Florence. The wainscoting is the same that adorned the château d'Anet. The nave is now used as a repository for plaster casts, among which will be seen a copy of the elephant that was to adorn the Place de la Bastille. (See p. 310.) Here also are 12 pendentives copied from Michael Angelo's great frescos in the Sistine Chapel at Rome. Returning to the court, the visitor will observe a Corinthian column of red marble, on the top of which is the figure of an angel in bronze, one of several saved from a group, pillaged by the mob from the tomb of Cardinal Mazarin. Immediately behind it is the beautiful front of a château erected at Gaillon in 1500 by Cardinal d'Amboise, and transported thence by M. Lenoir. Its western surface is studded with brackets supporting antique statues, and medallions. The inner court is semi-elliptical, its great axis being occupied by the front of the palace 240 feet in length by 60 in height, consisting of two lateral pavilions connected by a central façade, with a plain rusticated basement, on which rest 12 attached and fluted Corinthian columns with 11 arched windows between, and surmounted by an attic story. The pavilions have plain Corinthian pilasters with square-headed niches. In front, on either side of the entrance, are pedestals with ten marble statues, the work of as many French artists studying at Rome. The court is flanked by two arched screens, the one to the left of florid Saxon style, with three arches; the opposite one with four; the two central ones supported by a colossal pendant keystone, the whole in the style of the time of Francis I. Beyond this, in a garden, is a fountain, surmounted by four figures sculptured by Paolo Poncio. Underneath is an escutcheon by Jean Goujon, and two seated figures by Germain Pilon. On the walls of the court, forming the curves, are specimens of old architectural and sculptural fragments, of which the following merit attention: a bas relief of 1440; marble medallions with the heads of Titus, Vespasian, Claudius, and Galba; two antique lions, and a shield of metal walled in, and embossed with mythological subjects. In the centre of the court is a curious monolith basin, brought from the Abbey of St. Denis, 12 feet in diameter, and ornamented with quaint heads. An inscription shows it to be of the 13th century.—*Interior*.—In the spacious Corinthian vestibule, are staircases right and left leading to the upper stories. Next is the innermost court, where the visitor will read in gilt letters:

Inceptum Ludovico XVIII.

Ludovicus Philippus peregit monumentum anno MDCCCXXXVIII.

Underneath are medallions with the portraits of Leo X. and Francis I., the restorers of the arts; and facing them are corresponding likenesses of Pericles and Augustus. Round the walls are engraved the names of famous artists of all countries; the Englishman will be mortified to find here the name of only one countryman, Inigo Jones! This court is rectangular, and paved with marbles. On the walls to the right and left are fragments of antique tombs, &c., also a curious bas-relief, representing a sacrifice. There are also statues of Cupid and Psyche, by Cavelier; Mars reposing, by Godde; and the Venus Pudica, by Vilain. On the opposite side is the entrance to what is properly the *École des Beaux-Arts*. Here what were once the cloisters of the convent have been turned into classrooms for the students, &c., but the main building is modern (1820), and divided into two stories, appropriated to exhibitions of works of art. The galleries on the ground floor contain casts and copies of architecture from the antique, separated into three divisions; one for Grecian, the second for Roman; and the third for the arts of Europe in general during the middle ages. The amphitheatre for the distribution of prizes, &c., on the western side of the inner court, is semi-circular, and, besides richly gilt compartments in the cupola, contains one of the finest productions of modern art, by Delaroche, representing groups of the most celebrated artists of every age and country, assembled and presided by Zeuxis, Phidias, and Apelles, for the purpose of awarding prizes to successful competitors. It contains 75 figures, of which 70 are artists. One of the female figures, arrayed in a green mantle, is the portrait of the artist's wife. This work is in oil on the wall, but is treated with all the freedom and force which characterise a fresco, and stamps Delaroche as one of the greatest of modern painters. (1) From the ample amphitheatre the visitor is conducted to a saloon containing the first part of a series of portraits of the most eminent members of the Academy. Here, on a splendid chimney-piece of white marble, he will also see two angels, the work of Germain Pilon. From hence a passage leads to the *Salle du Conseil*, where the series of portraits is continued; it contains besides 8 chandeliers of wood, carved and gilt, once the property of the old church (now demolished) of Ste. Geneviève; also two candelabra modelled upon originals found at Pompeii, and marble busts of academicians. The concluding portraits of the series of celebrated academicians occupy the adjoining

(1) He is said to have occupied three years and a half in executing this work, and to have received 80,000 fr. for it.

*Salle Louis XIV.* Here are those of Vanloo, Servandoni, Le-moine, &c. Next is the *Gallery of Prizes*, divided into three parts by two partitions with Doric pilasters, and lit by 7 arched windows. Here is held the annual exhibition of works sent by the students at Rome, and of those executed for the annual prizes given by the school; the northern side being set apart for paintings, the southern for architecture. The walls are adorned with the pictures that have gained the grand prizes. Here may be seen the prize-works of the most eminent artists, such as Blondel, Hesse, Pujol, &c. The collection begins with a painting by Natoire, of the year 1721. The exhibitions take place in September. Every six months there is a competition for admission to this institution of nearly 500 young artists; of whom 100 are chosen for painting and 30 for sculpture, who then study from antique and living models, under the direction of twelve eminent professors. The architectural section has a monthly competition. The visitor will now pass to the *Salle des Modèles*, a room lit by 10 windows, and containing models of the most renowned monuments of Egyptian, Grecian, and Roman art. The visitor will remark the Hanging Gardens of Semiramis, the Parthenon, the Colyseum, the Propyleion, the Amphitheatres of Nîmes and Arles, the baths of Augustus, the triumphal arch of Orange, the leaning tower of Pisa, &c., all executed in the proportion of 1 to 100. The materials used are either cork or plaster. A new amphitheatre for anatomy has been constructed south of the principal building. Foreigners are admitted on application at the porter's, from 10 to 4. (1)

From hence the stranger can go to the

*ÉCOLE DES PONTS ET CHAUSSEES*, 24, rue des Saints Pères.—This school dates as far back as 1747, but it assumed no importance till 1784. It possesses a rich collection of plans, maps, and models, relative to civil engineering, as also a good library. The present building, consisting of an entrance with fluted Doric columns, between two lateral pavilions, dates from 1845; and the museums, &c., not being yet classified, strangers are not admitted. A special order may, though with difficulty, be obtained for the purpose, by applying by letter, post-paid, to *M. le Secrétaire du Conseil Général de l'École des Ponts et Chaussées*, at the School. For information respecting this school, see p. 114.

The stranger, entering the Quai Voltaire, will find the

*PONT DU CARROUSEL*, or *DES SAINTS PÈRES*, a most elegant

(1) A collection of plaster models by Thorwaldsen were purchased at Copenhagen in October 1849 by the director of the Beaux Arts, but arrived in a very dilapidated condition.



bridge of three iron arches on stone piers. It was built by M. Polonceau, in 1834. The iron framework, consisting of five large iron arches, between each couple of piers, connected by decreasing circular hoops with the upper bars, is formed on a peculiar plan, consisting of hollow pieces containing wood and pitch. It was erected by a company, at a cost of 1,030,000 fr., and a toll, producing 160,000 fr. a-year, was till 1848 paid on it by carriage and foot passengers. Its extremities are adorned with four seated statues of stone on cast-iron pedestals, by Petitot, representing, on the side of the Tuileries, Industry and Abundance; on the other, the Seine and Paris.

At No. 1, rue de Beaune, on this quay, is the hôtel in which Voltaire resided for some time previous to his death, and where he died. His nephew, M. de Villette, kept his apartment closed afterwards, as did also Mme. de Montmorency, the next proprietor of the house, so that it remained unopened for forty-seven years. On this quay are shops of dealers in prints, and articles of *vertu*; and the stranger will find it an agreeable and entertaining promenade.

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## ELEVENTH ARRONDISSEMENT.

NEAR the boundaries of the eleventh arrondissement, to the north-west, lies the

MARCHÉ ST. GERMAIN, built on the spot where once flourished the *Foire St. Germain*. It was built, in 1811, by Blondel, and affords every possible advantage of light and air. It is a parallelogram, 276 feet in length, by 225 in breadth. Each of the fronts has five entrances, closed by iron gates. In the galleries are nearly four hundred stalls, arranged in four rows, with a free and commodious circulation on every side. To the south of the principal structure is a smaller building appropriated to butchers, in the centre of which is a niche, with a statue of Plenty, by Milhomme, having on its pedestal a lion's head, from which the water flows into a basin. A guard-house, bureaux for the inspectors, and other dependencies, are attached to the buildings. In the centre of the parallelogram is a fountain, which formerly stood in the place St. Sulpice in the form of an antique tomb, ornamented on all sides with bas-reliefs, representing Peace, Commerce, Agriculture, and the Arts and Sciences. Marble shells form the upper part of a vase, from whence the water falls into larger shells, where it separates into six small streams, and descends into square basins. Around the fountain are four buildings, containing shops. A market for birds of every description is held in the adjoining street, rue Lobineau, every Sunday morning.

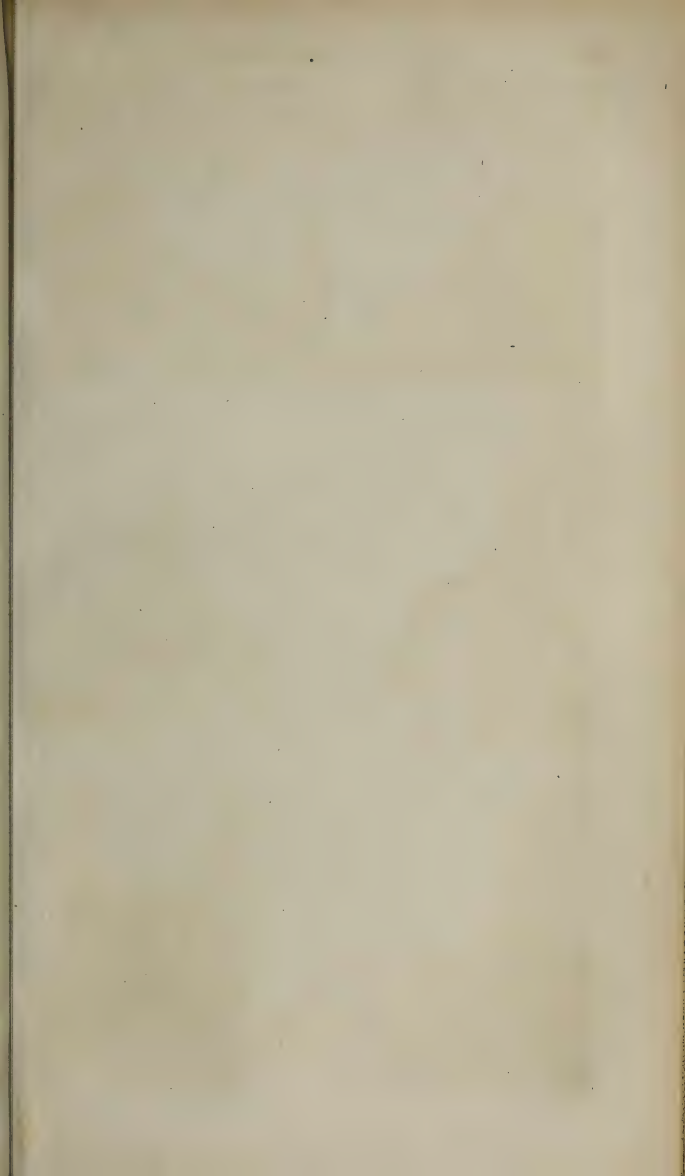
From the Marché St. Germain the visitor will proceed to ST. SULPICE, parish church of the eleventh arrondissement. This splendid structure was begun in 1655, when the first stone was laid by Anne of Austria, according to the designs of Le-vau. The works were carried on successively by Gittard and Openhard, but from want of funds made little advance until the rector of the parish, Languet de Gergy, in 1742 collected by a lottery sufficient money for the completion of the building. Servandoni finished the magnificent portico and front in 1745; the two steeples were raised by Maclaren, in 1749; the northern one was altered and finished by Chalgrin, in 1777.—*Exterior*: The portico is composed of a double range of Doric columns, 40 feet in height, and is approached by a flight of steps intersected by the plinths of the coupled columns. It supports a gallery and colonnade of the Ionic order, fronting an arched gallery, with columns 38 feet in height; above the whole was a pediment, which, being destroyed by lightning in 1779, was replaced by a balustrade. Under the portico are three entrances to the church, with niches between, and five alti-rilievi above. The ceiling is in compartments, exquisitely sculptured. The summit of the northern tower is 210 feet high; on it is the telegraph that corresponds with Strasburg; on the southern one is that for Italy. Three bells of 12,500, 8,500, and 1,800 pounds' weight respectively were placed in the north tower in 1824. The northern tower consists of four stories, successively of the Doric, Ionic, Corinthian, and Composite orders. The uppermost story alone is circular, and crowned with a balustrade. The southern tower is of a different design; the upper circular story is Doric, resting on a square story with blunted angles. The southern facade, distinguished by two rows of columns of the Doric and Ionic orders, is ornamented with statues of St. John and St. Joseph; that of the north presents the Composite and Corinthian orders, with statues of St. Peter and St. Paul. The back is formed of an elliptical mass, crowned with a dome, and an overhanging semicircular turret; slender turrets, containing winding stairs, flank the body of the choir. The plan of the building is cruciform; its total length 432, its breadth 174, and its height 99 feet.—*Interior*: Aisles surround both nave and choir, and chapels correspond to each arcade. The columns and pilasters are of the Corinthian order; the vaulted roof of the choir is elaborately ornamented with scroll-work. At the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock-work in marble, executed by Pigalle; they were given to Francis I. by the Republic of Venice. The pulpit is entirely

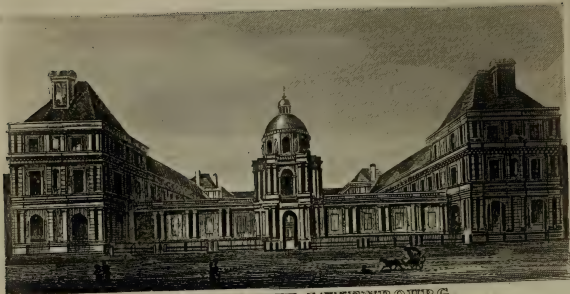
supported by two flights of steps, and ornamented with figures of Faith, Hope, and Charity. The organ-gallery rests on twelve magnificent Composite columns. The organ, by Clicquot, is richly carved, presenting seventeen figures playing on musical instruments or supporting cornucopie, and is the finest in exterior of any in the capital. The principal figure is King David. On the pavement of the transept is traced a meridian line made by Lemonnier in 1743. The rays of the sun, passing through an aperture in a metal plate in the window of the southern transept, form upon the pavement a luminous circle, about  $10\frac{1}{2}$  inches in diameter, which moves across the line, and at noon is bisected by it. The peculiarity of this line is its being continued, for want of horizontal space, vertically along an obelisk of white marble, in the corner of the northern transept. The vaulting of the cross contains four good paintings of saints in circular compartments; and underneath, at the entrance of the choir, stands the high altar, decorated with a profusion of splendidly-gilt ornaments, and separated from the nave by a balustrade of bronze and marble. It has a bas-relief in bronze, representing Christ preaching in the Temple, the work of M. Choiseulin. The candelabra are of exquisite workmanship. The following are the principal works of art which adorn the chapels, beginning from the aisle to the right on entering.—1st chapel : St. Paul inspiring the disciples with the Holy Ghost; St. Philip baptizing the steward of the queen of Ethiopia; both by Boisselier.—2d, painted in fresco by Heim, with the Consolation in Death, the Efficacy of prayers for the Dead, and the Father, Son, and Virgin Mary, in the ceiling.—3d. St. Roch praying for the cessation of the pestilence; his Death, his Apotheosis, on the ceiling. In the spandrels of the arches are the personifications of the cities of Rome, Piacenza, Cesena, and Acquapendente, all admirable frescos, by Abel de Pujol.—4th, painted in fresco by Vinchon, with passages of the life of St. Maurice. In the ceiling are angels bearing the crowns of martyrdom, and in the pendentives, figures of Religion, Fortitude, Hope, and Charity. On the altar is a marble statue of St. Maurice.—5th. A marble monument to Languet de Gergy. The prelate is kneeling on a sarcophagus, whilst an angel chases death from his side. The stained glass, representing the Eucharist, in the window of this chapel, is very fine.—Beyond the transept is, 6th. The sacristy, fitted up with richly-carved wainscoting.—7th. Jesus and the woman of Samaria; the Preaching of St. Paul.—8th. The Guardian Angel; the Archangel crushing the Demon.—9th. Ste. Geneviève and St. Germain, by Louise Demas.—10th. The Assumption; the Virgin learning to read;

St. Paul laying hands on his disciples, by Alexandre.—11th. This is the Lady Chapel, behind the choir, entirely encrusted with marble, and adorned with the most gorgeous sculpture and gilding. The altar is Corinthian; the marble statue of the Virgin with the Infant, the work of Pigalle, stands in a recess lighted from above. The chapel has a double dome, the upper one painted in fresco by Lemoine, representing the Ascension of Christ. On the walls are four paintings, the Annunciation, Visitation, Birth of the Saviour, and Presentation in the Temple, by Vanloo.—12th. St. Louis praying, by Drolling; St. Fiacre refusing the crown of Scotland, by Dejuinne.—13th. The baptism of the steward of the Queen of Ethiopia, by Breschet.—14th. St. François d'Assise, praying, by Pierre. 15th. St. Charles Borromeo relieving the plague-stricken at Milan; Christ healing the woman of Canaan's daughter; both by Granger; the Marriage of the Virgin, by A. Pereda (1640).—16th. The baptismal chapel. After the left transept is the 17th. In this chapel of the Sacré Cœur is some rich carving, by Brun, for which the altar is particularly remarkable.—18th. St. Vincent de Paule haranguing the sisters of Charity in favour of foundlings; the same assisting Louis XIII. in his last moments; both admirable frescos, by Guillemot. In the ceiling is the Apotheosis of St. Vincent de Paule.—19th. The Conversion of St. Paul, and his announcement of the Resurrection before the Areopagus; two frescos by the late M. Drolling. The vault represents the apotheosis of the saint.—20th. The fall of Lucifer; Tobias conducted by the angel Raphael; both by Rémond.—21st. The Baptism in the Jordan; the Martyrdom of St. Lawrence, by Cuny. On the piers of the choir and transepts are statues of the twelve apostles, on brackets; and, on each side of the Choir, two angels in marble; the one to the left, by Desboeufs, represents the Angel of Sacred Oratory; the other opposite, by Droz, the Angel of Martyrdom. In the windows of several of the chapels is some old stained glass, and the windows of the choir are adorned with modern specimens of the same. The upper gallery is worth visiting. Fronting this church is the

FONTAINE DE ST. SULPICE.—The Place St. Sulpice, first projected by Servandoni, was formed in 1754; at the peace of Amiens, the fountain which is now in the Marché St. Germain was placed there by order of Napoleon. The present fountain, by Visconti, consists of three concentric octagonal basins intersected by sculptured plinths. From the centre of the uppermost rises a quadrangular body, flanked with fluted Corinthian pilasters, between which are circular niches filled with the statues of Fénelon, Bossuet, Fléchier, and Massillon. The







PALACE OF THE LUXEMBOURG.



ST ETIENNE DU MONT.



PANTHEON.



ST GERMAIN DES PRES.



ST SULPICE.

uppermost basin is decorated with four vases, from which water flows, and four recumbent lions grace the intermediate basin.

A flower-market is held on this place Mondays and Fridays.

On the southern side stands the *Séminaire de St. Sulpice*, a large plain building, erected in 1820, which contains a theological library of 20,000 vols. (See p. 124.)

West of the fountain, is the new Mairie of the 11th arrondissement. The ground floor is Doric; the upper story Corinthian. Over the entrance is a small campanile containing a clock.

In the rue Garancière, No. 8, is a fine hotel, formerly belonging to the Duchess of Savoy. The front is adorned with a range of Ionic pilasters, having for volutes boldly-projecting rams' heads. In the same street is a fountain, erected in 1715 by Anne of Bavaria, widow of the Prince of Condé.

Turning eastwards into rue de Vaugirard, the visitor will find the Odéon Theatre. (See p. 490.) Nearly opposite is the

PALACE OF THE LUXEMBOURG. (1)—Upon the site of this palace Robert de Harlay de Sancy erected a large house, surrounded by gardens, in the 16th century. This mansion was purchased and enlarged, in 1583, by the Duke d'Épinay-Luxembourg, and bought by Marie de Médicis for 90,000 fr. in 1612, when the present palace was built, by Jacques Desbrosses, upon the model of the Pitti palace, the residence of the grand-dukes of Tuscany. It was then called by her name. On being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*, which it retained long after. It was afterwards ceded, for 500,000 livres, to Anne Marie Louise d'Orléans, Duchess de Montpensier; and in 1672 became the property of Élisabeth d'Orléans, Duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XIV. Afterwards it was inhabited by the Duchess of Brunswick, and by Madame d'Orléans, queen-dowager of Spain, on whose death Louis XVI. gave it to his brother, afterwards Louis XVIII., who occupied it till he left France, in June 1791. During the first years of the revolution of 1789 it was converted into a prison. In 1795 the sittings of the Directory were held there, and it was then called *Palais du Directoire*. When Bonaparte came into power, it was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Sénat Conservateur*. This senate held its sittings there till its dissolution in 1814, when the Chamber of Peers was created. In March and April 1848 Louis Blanc held his socialist meetings of workmen there. In the subsequent

(1) For a more detailed account, and interesting anecdotes connected with this palace, see HISTORY OF PARIS, 3 vols. 8vo.

month of May, the Executive Commission occupied it during its ephemeral existence. Private authorised societies afterwards obtained permission occasionally to hold extraordinary public sittings in the late Chamber of Peers, and since 1852 the Senate has again been installed in this palace.

*Exterior.*—The edifice is remarkable for the beauty of its proportions, and the character of solidity it at the same time possesses. The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces raised on open galleries, in the centre of which rises a cupola, surrounded with statues. This front is connected with the principal pile of building, by two arcaded corridors. Four large square pavilions terminate the angles of the main building, which consists of a raised lower floor, an upper story, and attic. A new building screens entirely the lower and partially the upper portion of the back of the original edifice. A new clock pavilion has replaced the old one; the upper part is ornamented with allegorical figures of Eloquence, Justice, Wisdom, Prudence, War, and Peace, by Pradier. They are 8 feet high. Two Genii crown the clock (constructed by Lepaute), with Renown, in bas-relief. The lower story is decorated with bossaged pilasters of the Tuscan order, the second with Doric, and the third with Ionic pilasters. The grand staircase was removed by Chalgrin from the central pavilion; and a new approach to the hall of the Senate was erected in the right wing. This staircase is ornamented with a fine range of Ionic columns, between which are trophies and statues of some of Napoleon's generals. The busts of several senators of his reign, which had been removed during the Restoration, were replaced here and in other apartments in 1850.

*Interior.*—On entering the apartments now occupied by the Senate, the first room, called *Salle des Gardes*, is adorned with statues of Aristides, Cincinnatus, Cicero, Leonidas, Solon, by Roland, and Pericles, by Masson, and a bust of General Laplace, the first president of the Senate under the Empire. Next follows the *Salle d'Attente*, where a pedestal, formerly adorned with the statue of the late Duke of Orleans, now bears the statue of Julius Cæsar, brought here from the Louvre. The ceiling, by Jadin, represents Aurora. The walls of the adjoining *Salle des Messagers* are decorated with paintings representing: Charles IX. receiving the keys of Paris, by Caminade; St. Louis, by Flandrin; the Duke of Guise (Le Balafre) proposing the League to Harley, by Vinchon; and Charlesagne on his throne, by Bouchot. The ceiling, by Decaisne, represents Union, Force, and Abundance. The *Salle*



*des Conférences* contains three beautifully worked pieces of Gobelins tapestry. There is also here a colossal table, 5 feet in breadth, made of a single board of African oak. The old *Salle du Sénat* follows; it was built in 1804, and devoted to the sittings of the Senate till 1814. The Chamber of Peers afterwards occupied it till 1844, when the new *Salle des Séances* was opened to receive them. It is semicircular, 92 feet in diameter, and covered by an hemispherical vault, painted by Abel de Pujol, in compartments, containing allegories of Law and Justice. The medallions over the windows are by Vauchelin. The vault is supported by 18 Composite columns. In a semicircular recess or niche are the seats of the President and Secretaries, approached by steps. Eight Composite columns support the cupola of this recess, and between them, on plinths, are the statues of Turgot, by Legendre-Hérald; d'Aguesseau, by Maindron; L'Hôpital, by Valois; Colbert, by Debay, sen.; Mathieu Molé, by Bare, jun.; Malesherbes, by Bra; Portalis, by Ramus. In the corners of the hall, in niches, are the statues of St. Louis, by Dumont, and Charlemagne, by the same. In front of the galleries are statues of Marshals Massena, by Mercier; Lannes, by Debay; Gouvion St. Cyr, by Husson, and Mortier, by Brian. On each side of the recess is a large picture, that on the right representing Louis XI. with the Dauphin receiving the Deputies of Paris; on the left, Philippe de Valois congratulated by the Peers on the reforms he had introduced; both by Flondel. Immediately below the President's chair was the tribune, now removed, as the orators speak from their places. The seats gradually rise towards the wall. (1) The three first benches to the right used to be the ministerial seats; the four first arm-chairs on the same side were those of the Royal princes; the gallery to the right was reserved for the diplomatic body; the central one for the public, and that to the left for the reporters of the press. The flooring is of iron, to admit of warming by steam in winter. The *Salle du Trône* is richly decorated with tapestry of the manufacture of the Gobelins. The state-chair was the same used by Napoleon as First Consul. It is now removed, and the place where it stood is recognized only by the entablature resting on two Corinthian marble columns, between which is a painting, by Signol, representing the chief legislators of the world, among whom may be perceived, in the fore-ground, Louis XIV., Napoleon, and Louis Philippe. In the middle of the ceiling is repre-

(1) At the close of the session of 1847 the number of peers was 305. The highest number since their institution has been 342.

sented Henry IV. in a car conducted by Victory, from the pencil of Barthelemy. It originally represented Napoleon; but Louis XVIII. caused the head to be effaced, and that of Henry IV. placed in its stead. The other paintings are by Le Sueur, except two, representing Peace and War, by Callet. The other rooms are not open to the public, except the

*Library.*—This is a splendid gallery extending the whole length of the garden front. It contains 15,000 volumes, including the journals and reports of the House of Lords. In the centre is a hemicycle and cupola painted by Delacroix, representing the Elysium of great men as described by Dante. The poet is conducted by Virgil, who presents him to Homer, Horace, &c. Around the cupola are Alexander, Achilles, Pyrrhus, Hannibal, Cæsar, Marcus Aurelius, Socrates, Plato, Orpheus, Hesiod, and Sappho. The five compartments of the ceiling to the left of the cupola, by Riesner, represent the Gospel, Law, History, Philosophy, and Poetry; those to the right, by Roqueplan, represent Industry, Military Genius, Eloquence, Political Science, and Mathematics. At the extremities of the library are statues of Montesquieu, by Nanteuil, and Étienne Pasquier, by Foyatier. In circular niches are four allegorical statues by Simart and Desbœufs, representing Music, Philosophy, History, and Science; also busts of Barbé Marbois, Fontanes, Cuvier, the Dukes of Albufera, de la Rochefoucault, and Richelieu; Marshals Macdonald, Maison, and Jourdain; Marquises de la Place, Lally Tollendal, and the Chancellor d'Ambray. The adjoining reading-room was decorated by Messrs. Boulanger, Scheffer, and Picot. There are two allegorical statues by M. Jouffroy; and one of Gouvion St. Cyr, by M. Seurre. On the ground floor is the

*Chapelle de Marie de Médicis*, a plain room, which till lately possessed an altar, now removed. There are two other rooms; the first is the *Salle des Gardes de Marie de Médicis*, a plain room, containing a Last Supper, a Christ and Virgin, and a Crucifixion, by Philippe de Champagne. Adjoining is the *Chambre à coucher de Marie de Médicis*, a splendid apartment, decorated in the sumptuous style of her time. The arm-chairs now in this chamber were used at the coronation of Napoleon. The panels are all richly gilt and painted in compartments, four by Philippe de Champagne, and four by Nicholas Poussin. The centre of the ceiling represents Marie de Médicis, by Rubens, and eight square compartments which it contains are by Philippe de Champagne. Those to the right are family-portraits of the house of Médicis; those to the left of that of Henry IV. There are also four paintings by Rubens in this room. The scroll-work on the walls is exceedingly delicate

and beautiful. At the revolution of 1789 the panelling and paintings were taken down and concealed, but were replaced in 1817.

*Chapel.*—This Chapel is a parallelogram 69 feet by 20, of rich Doric design, and receives light from the court through four windows. The vault is divided into compartments decorated and gilt in the richest style. The circular compartments representing the four Evangelists, and the eight medallions representing angels, each holding an instrument of the Passion, are by Vauchelet. Opposite the windows are four large paintings by Gigoux, representing the apostle Philip, St. Louis pardoning traitors, St. Louis in Palestine, and the Marriage of the Virgin; and behind the high altar is an immense fresco by Abel de Pujol, representing the description contained in the fourth chapter of the Revelations. The altar is surmounted by an elaborately gilt niche, connected with the door behind by a wooden ceiling, under which, the posterior surface of the altar is enriched with an Adoration of the Shepherds, by Simon White, an American artist. In a niche in the wall opposite the altar is an admirable group of an Angel and two children, by Jalay; and the holy water basins are attached to richly sculptured marble pedestals, surmounted by angels. Private mass is performed here every Sunday.

*Gallery of Modern Art.*—In the buildings on the eastern side of the courts is the gallery for paintings, formed by order of Marie de Médicis, and at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards augmented by several pictures which belonged to the queen-dowager of Spain, and by others from the king's cabinet. The *gallery* was long neglected, and about the year 1780 the paintings were removed to form the museum of the Louvre. (1) The pictures were brought back when the victories of Napoleon had filled the Louvre with the finest works of art in Europe, but were again removed there in 1815. The gallery is now appropriated to the reception of the finest works of living artists, purchased by the Government. Among them those of Delaroche, Horace Vernet, Biard, Court, Deveria, Granet, Pierre Guérin, Le Tiers, Rioult, and Roqueplan, are particularly worthy of admiration. Changes are continually taking place in the arrangement of this gallery, in consequence of the rule which orders the works of each artist, on his decease, to be removed to the Louvre. The ceiling of the gallery represents the signs of the Zodiac in twelve pictures, by Jordaens, and the rising of Aurora, by

(1) Among them, besides the history of Marie de Médicis, were the history of St. Bruno, by Lesueur, and the sea-ports of Vernet and Joseph Hue.

Callet. In the rotunda, to which the gallery leads, is the celebrated Bathing Nymph, by Julien. Beyond the rotunda, a gallery leads to six rooms, the two first, to the right on entering, containing engravings, drawings and pastels; those to the left, pictures and sculpture, the last of the suite, from which a fine view is obtained of the grand staircase of the palace, is filled with M. Ingres' cartoons of the subjects executed in stained glass in the chapels of Dreux and St. Ferdinand.

The Gallery of Paintings is open to the public on Sundays, and on all other days, except Fridays, from 10 to 4, by applying *with passport* at the porter's lodge. Catalogues are sold on the spot. The apartments and chapel are visible every day; the Library daily, Sundays excepted, from 10 to 3.

*Garden.*—The garden was first planted by Desbrosses, at the time of the erection of the palace. In 1792, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, &c., and establishing a fair. The ground thus cleared remained waste till 1801, but the fair was never established. Great improvements have lately been made in this garden. Several houses adjoining the rue d'Enfer have been pulled down, and a fountain, built by Catherine de Médicis after the designs of Jacques Desbrosses, hitherto lost in an obscure corner, has been taken down piece by piece, and rebuilt on a newly constructed parterre. All the old statues, which had been mutilated during the first revolution, have been removed, and new ones by the best Parisian masters placed in their stead, along the eastern and western terraces. They are, beginning with the former one, 1. Bathilde, wife of Clovis II., by Thérasse; 2. Bertrada, wife of Pepin le Bref, by Oudiné; 3. Jeanne Hachette, by Bonassieux; 4. St. Geneviève, by Mercier; 5. Marie Stuart, by Maindron; 6. Jeanne d'Albret, by Briau; 7. Clémence Isaure, by Préault; 8. Mlle. de Montpensier, by Demesmay; 9. Louise de Savoie, by Clésinger; 10. Jeanne d'Arc, by Lemaire; 11. Catherine de Médicis, by Elshoeet. On the opposite terrace, beginning from the south, are the following: 12. Hippomenes, by Otting; 13. Laure de Noves, by the same; 14. Marie de Médicis, by Caillouette; 15. Marguerite de Valois, by Lescorné; 16. Valentine de Milan, by Huguenin; 17. Anne de Beaujeu, by Gatteaux; 18. Blanche de Castille, by Dumont; 19. Anne d'Autriche, by Ramus; 20. Anne de Bretagne, by Debay; 21. Marguerite de Provence, by Husson; 22. Queen Clotilde, by Klagmann. The terraces have their balustrades ornamented with vases and groups of children; at their extremities are two marble groups of wrestlers. Stately flights of steps descend into the flower-garden below, in the centre of which, opposite the palace, is a



large octagonal piece of water. Here, upon pedestals, are the Diana Venatrix, and the Athlete; and in the adjoining grass-plots two columns surmounted by statues from the antique. Other statues of less note are placed around the parterre. Groves of chesnut-trees, interspersed with seats, cafés, and pavilions, flank the terraces on either side. From the flower-garden extends a long avenue formed in 1795, the entrance to which is flanked by two white marble lions, copied from the antique, and in the distance is seen the front of the Observatory. To the east is the Botanical Garden of the École de Médecine (see p. 420.) and west of the avenue is an immense nursery-ground, called the *Pépinière du Luxembourg*, the furthest extremity of which, near the rue de l'Ouest, is now occupied by temporary barracks. Rows of orange-trees add to the beauty of this delightful spot during the summer; a new orangery has been constructed, to the westward of the palace, near the Petit Luxembourg, where the *Société des Conférences Horticoles* (see p. 120.) holds its exhibitions. M. Hardy, head gardener of the Luxembourg, gives periodical courses of gratuitous public lectures on the pruning and grafting of trees. Eight gates afford access to this beautiful garden which is enclosed by a handsome railing on the side of the rue de Vaugirard. The length of the garden from north to south is 919 metres. Its breadth is 570. The area is 241,064 square metres. It is open to the public from daybreak to dusk.

Close by the western gate of the Luxembourg, in the rue de Fleurus, is the small *Théâtre du Luxembourg* (see 494).

On the same side, facing the rue de Vaugirard, is the

**PETIT LUXEMBOURG.**—This hotel, which is a dependency of the palace of the Luxembourg, was commenced about the year 1629, by order of Cardinal Richelieu, who resided in it while the Palais Royal was building. When he removed he presented it to his niece, the Duchess d'Aiguillon. It passed by descent to Henry Jules de Bourbon Condé, after whose death, Anne, princess palatine of Bavaria, occupied and repaired it. Under the Directory, four of the directors occupied the Petit Luxembourg, the fifth living in the palace. Bonaparte resided here six months, before he removed to the Tuileries. It was afterwards the residence of the Chancellor of France, as President of the Chamber of Peers. Under the Constitution of 1848 the *Tribunal des Conflits* used to hold its sittings in this palace. At the western end will be remarked the ruins of the ancient cloister of the *Filles du Calvaire*, which have been brought to light since 1848 by the demolition of a small prison attached to this hotel, for prisoners under trial by the Court of Peers. The ministers of Charles X. were confined here in 1830,

and the latest tenants were Lecomte and Henry, who had fired at Louis Philippe. The Administration of Public Works has lately ordered the repair of the above-mentioned ruins, for which a sum of 60,000 fr. has been allowed.

At No. 70, rue de Vaugirard, is the *Couvent des Carmélites*, now a convent of Dominican friars. M. Lacordaire, the celebrated preacher, belongs to this brotherhood. Part of the ancient religious house, with the Chapel, is still appropriated to sacred purposes; the rest is occupied by private tenants. The chapel, dedicated to St. Joseph, is cruciform and of the Tuscan order, without aisles. The foundation-stone was laid in 1613, by Marie de Médicis. The dome, painted by Flamel, is worthy of observation; the altar is lofty, and ornamented with pillars of black marble, having gilt bases and capitals. The altar-piece represents the Death of St. Joseph. Under the communion table is an ancient alto-rilievo, in white marble, representing the Last Supper. A bas-relief, in gilt bronze, representing the Circumcision is under the altar table of the left transept. It was in this convent that the massacres began in Paris, in September, 1792. Hundreds of priests, imprisoned here, were murdered. An anniversary mass is performed for them. This convent has long been noted for the well-known *Eau de Mélisse* and the *Blanc des Carmes*, still sold here.

At the corner of the rue du Regard is the *Fontaine de Leda*, erected in 1806 by Bralle, ornamented with a bas-relief, by Vallois, representing Leda, and Jupiter under the form of a swan. The water flows into a basin from the bird's beak.

At No. 17, in the same street, is the

HOSPICE DEVILLAS (see p. 130); and at 39, rue du Cherche-Midi, is the Hôtel de Toulouse, where courts-martials are held, and to which a military prison has lately been added.

Returning to the rue de Vaugirard, the visitor will find, at No. 109, a new Communal School, erected by the City. It contains an *Asile d'Enfance*, mutual schools for boys and girls, and an adult school. The façade is adorned with a fine bas-relief, by Millet, representing the City of Paris protecting childhood; to the right, a young girl looks up to the City as her mother, while a young boy at her side is instructing another of his own age; to the left is an adult workman, who has laid by his tools to receive instruction in geometry at the school.

Next door to this, at No. 111, an immense reservoir has been constructed by the City, to receive water from the basin of la Villette and the Artesian well of Grenelle, and supply the faubourg St. Germain. A winding staircase leads to the top, where two separate sheets of water, of 800 square metres each, will be seen. The depth is 5 metres, and the total quantity of

water is 216,000 cubic feet. The rue de Vaugirard crosses the boulevard de Mont-Parnasse. Here, a little way to the left, the terminus of the Western or

CHARTRES RAILWAY has been erected, and may be considered one of the most elegant buildings of the capital. A wide street, to be called the rue de Rennes, is to be opened opposite to the terminus, and meet the rue de Vaugirard at the corner of the rue du Regard, thus establishing an almost direct communication with the Tuileries. The visitor may strike into the Avenue du Maine, and cross the barrier of that name, when he will see the colossal viaduct, with its skew arches, crossing the road. A carriage-way has been constructed within the barrier up to the level of the viaduct, to the right of which is a plain surface of 2,000 square metres. The terminus occupies 3 hectares of land; it rises 10 metres above the level of the soil; galleries 11 metres broad run along three of its sides. The front one has 17 arches. At the furthest extremities of the lateral galleries, 95 metres in length, are staircases leading to the waiting-rooms and offices of the administration.

The stranger should now proceed along the outer boulevard, which will soon conduct him to the

CIMETIÈRE DU MONT-PARNASSE.—This cemetery, opened in 1824, is situated in the Plaine de Mont Rouge. Its extent was formerly about 30 acres, but it now contains upwards of 148, and extends from the Barrière Mont-Parnasse to the Barrière d'Enfer. The old enclosure is a parallelogram, skirted by lateral avenues, and two principal ones crossing each other at a rotunda in the centre. Several tributary walks run parallel respectively to these. Among the monuments occupying the circumference of the rotunda, the following are entitled to notice: Alexandre de Senne, a distinguished artist; Deseine, a celebrated statuary, who executed the monument of Cardinal Du Belloy in the Cathedral of Notre Dame (see p. 336); Marquis of Bourbon-Conti; Boyer, the eminent physician; Guillemot, a painter, many of whose works we have had occasion to mention; the Duchess de Gesvres, the last of the family of Duguesclin. In the central avenue running from north to south is the tomb of Count de Montmorency-Laval. That running from east to west contains the tomb of Ottavi, a relation of Napoleon, and an eminent orator. In the western avenue is the tomb of Rear-Admiral Count d'Urville, a celebrated navigator, who in 1842, with his wife and son, fell a victim to the catastrophe on the Versailles railroad. (See p. 514.) In the southern avenue will be observed the tombs of the Duchess of Vallombrosa, and of De Guignes, author of the Chinese dictionary compiled by order of Napoleon. The ave-

nue to the east contains the tomb of Boulay de la Meurthe, one of the Council of Five Hundred, highly esteemed by Napoleon, and father to the late vice-president of the Republic. Near it, in one of the north-eastern secondary paths, is the monument of De Pouqueville, well known for his travels in Greece. In this cemetery are also the burial-grounds of the hospitals. In the south-western compartments is the tomb of Pépin, executed with Fieschi and Morey in 1835 for a conspiracy against the life of Louis Philippe; his accomplices also were buried here, as well as Alibaud, executed for a similar attempt in 1836, but their graves no longer exist. The burial place of common criminals is in a separate ground adjoining.

Returning by the Barrière Mont-Parnasse to the boulevard of that name, the stranger will perceive, at No. 96,

The *Grande Chaumière*, and at the corner of the rue d'Enfer the *Closerie des Lilas*, celebrated, though not select, gardens of public amusement in summer. (See p. 506.) Near the first will be perceived a large building intended for a *Marché aux Fourrages*, but about to be converted into barracks.

At No. 42, rue d'Enfer, is the entrance into the *Jardin Botanique de l'École de Médecine*. The medicinal plants that will bear exposure to the climate of France are here cultivated: each plant has a ticket bearing its names in the systems of Linnæus and Jussieu. Open from May 1 to Aug. 31, from 6 to 10 A. M., and from 3 to 7 P. M., except on Sundays and Fêtes.

Lower down in the rue d'Enfer, at No. 30, is the

ÉCOLE NATIONALE DES MINES, and *Mineralogical Museum*.—This magnificent hotel, formerly called *Hôtel de Vendôme*, was built in 1707, by a society of Carthusian monks, and afterwards purchased by the Duchess of Vendôme. The institution to which it is now appropriated was projected by Cardinal de Fleury, and commenced in 1783, but was not definitively organized until 1816. The whole building has been recently enlarged and repaired. Its front is plain, but tasteful; a spacious court, entered by a handsome railing, gives access to it. The professors and directors of the school reside in the house. On the first floor is arranged the magnificent mineralogical collection of France, with the general collection formed by the abbé Haüy, and removed to it from the *Hôtel des Monnaies*. This mineral museum, which contains 150,000 specimens, fills sixteen rooms, four of which are occupied with models of the various machines and tools used in mining operations. Here may be seen a valuable collection of polished stones for useful and ornamental purposes; round the tables upright cases are placed, containing, in separate collections, the minerals of each department of France. In the middle of these rooms is the



splendid collection of all known minerals, containing upwards of 40,000 specimens, the scientific arrangement of which was commenced by Haüy, with all the crystals of every mineral arranged at the head of its class and subdivision, in wooden specimens. The geological collection of the Paris basin, formed by MM. Cuvier and Brongniart, for their work on the geology of that district, is also arranged here; as well as a small collection of British geological specimens, another to illustrate the external characters of minerals; and a series of recent and fossil shells. To each specimen in all these collections its description and locality are attached by a small ticket. Additions are constantly made to this museum, which is open every day with passport from 11 to 3, and to the public on Tuesdays, Thursdays, and Saturdays, at the same hours. The library, containing 6,000 volumes, is open every day to students and strangers, on permission obtained on the spot. The ground-floor of the northern wing offers an extensive laboratory for the analysis of minerals. Gratuitous and public lectures are delivered here on geology and mineralogy during five months of the year. (See p. 114.)

In the rue Monsieur le Prince, at No. 20, is the house formerly belonging to Jean Goujon, with his bust flanked by two figures in alto-rilievo, representing Painting and Sculpture.

In the rue Racine, is a reservoir supplied with water from the basin de la Villette, for the quartier St. Jacques.

In the rue de la Harpe there were several of the old colleges for poor scholars for which Paris was remarkable before the revolution of 1789. At No. 85 was the *Collegium Sagiense*, established in 1634 by Grégoire Langlois, Bishop of Séez, and rebuilt in 1730. At No. 89 was the *Collège de Narbonne*, founded by the archbishop Bernard de Targes; and at No. 93 is the old gateway of the *Collège de Bayeux*, founded in 1308 by Guillaume Bonnet, bishop of that place. At No. 94, is the

LYCÉE ST. LOUIS.—A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collège d'Harcourt*. It was rebuilt in 1675, and some part of the ancient structure still exists. The principal mass of the building was begun in 1814, and the college opened in 1820. The court is spacious, and at the end is the chapel. On the other 3 sides are buildings 4 stories high, having galleries on the ground-floor (see p. 113).

At the top of the rue de la Harpe is the Place St. Michel, where a gate of that name formerly stood. On one side is a fountain, consisting of a large niche, occupied by Doric columns supporting a pediment, and bearing an inscription by Santeuil, alluding to the neighbourhood of the colleges.

Hoc sub monte suos reserat sapientia fontes,  
Ne tamen hanc puri respue fontis aquam.

In the rue des Grés, on the right hand, is the ancient chapel of the Convent of the Jacobins, now an elementary school. The adjoining building is a barrack, remarkable for its massive construction and square overhanging towers.

From this street the rue de Cluny leads to the Place and

**COLLÈGE DE LA SORBONNE**—built on the place of the same name, where a celebrated school was founded by Robert Sorbon, in 1253, for a society of ecclesiastics, who might devote themselves exclusively to study and gratuitous teaching. The fame of this institution, which became the head of the University of Paris, and conferred such renown on the Gallican church, is too well known from its connection with the history of France to need any further allusion. The *Collège du Plessis* became absorbed in it; and in 1629, Cardinal Richelieu, who had graduated there, laid the first stone of the present buildings. Two Doric portals lead to a wide quadrangular court, bisected by a flight of steps, and surrounded by substantial buildings of simple design, varying from three to five stories. The professors have apartments here. For a list of the lectures delivered here gratuitously the stranger must apply at the porter's lodge. (See p. 109.)—The library of 50,000 volumes, is open daily from 10 to 3, and in evening from 7 till 10, festivals excepted. Vacation from July 11th to Aug. 25th.

The *Church*, begun in 1635, after the designs of Lemercier, was not finished till 1659. Towards the street is a pedimented front of two stories with Corinthian columns below and Composite pilasters above. Between the latter is a clock flanked by two colossal figures in bas-relief. Behind the pediment rises a magnificent dome, on a drum with buttresses adorned with clustered Composite pilasters, bearing statues on their entablature; its surface is studded with small canopied lucarnes; it is crowned with a balcony, lantern, and cross. Two ranges of balustrades surround the body and attic. Towards the court is a fine Corinthian portico of bold proportions, with six columns in front, and four within, resting on a flight of steps, and supporting a triangular pediment. The interior is cruciform, of the Corinthian order, with chapels leading on each side from the nave and choir. The vault of the dome, painted by Philippe de Champagne, represents the fathers of the Latin church. An oil painting by M. Hesse, of Robert Sorbon presenting his theological pupils to St. Louis, deserves attention. Above the arches and in the stained glass of some of the windows are the arms of Cardinal de Richelieu, and in the right transept is his celebrated tomb, the *chef-d'œuvre*

of Girardon, executed in 1694, (1) and one of the finest pieces of sculpture of the 17th century. The statue of the cardinal, in a reclining posture, is sustained by Religion holding the book which he composed in her defence. Near her are two genii, who support the arms of the Cardinal. At the opposite extremity is a woman in tears, who represents Science deploring the loss of her protector. The two figures of Science and Religion are portraits of the Duchesses of Guyon and Fronsac, nieces to the Cardinal. This monument is shortly to be removed to the centre of the church, and another to the late Duc de Richelieu, minister under Louis XVIII., executed by M. Ramey, will stand in its place. Few buildings in Paris suffered more during the revolution of 1789, than the church of the Sorbonne, and such was its state of decay that part of the roof had fallen in, when Napoleon ordered such repairs to be executed as were necessary to preserve it from total ruin. After the Restoration it was used as a lecture-room of the Law-school; but, in 1825, it was restored to divine worship. Service is performed here every morning at 8 o'clock. The interior is shown by the porter for a small fee.

At the bottom of the rue de la Sorbonne is the

HÔTEL DE CLUNY, 14, rue des Mathurins, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was begun, on part of the ruins of the Palais des Thermes, by Jean de Bourbon, abbot of Cluny, about 1480; after his death, his successor, Jacques d'Amboise, continued it in 1490, and it was finished in 1505. This most interesting mansion has been the abode of several eminent persons; in 1515, Mary, sister of Henry VIII. of England, and widow of Louis XII., inhabited it immediately after the death of her husband. Her bed-chamber is still called *Chambre de la Reine Blanche*, from the custom of the Queens of France wearing white mourning. In 1536, James V. of Scotland celebrated his marriage here with Madeleine, daughter of Francis I. In 1565 it served as a refuge to the Cardinal de Lorraine, the Duke of Guise his nephew, and the Duke of Aumale; in 1625 the Abbess of Port Royal and her nuns took possession of it; from 1579 to 1584 it belonged to a troop of comedians; and the Section of Marat held its sittings in it in 1793. At length, after having successively passed through

(1) During the revolution of 1789, the tomb of Cardinal Richelieu, like others, was desecrated, and his head paraded through the streets on a pike. M. Armez, father of the deputy of that name, under Louis Philippe, contrived to gain possession of it, and bequeathed it to his son. A suit was however commenced to compel him to give it up, which he has since done.

the hands of a physician and a librarian, it came into the possession of M. du Sommerard, a learned and enthusiastic antiquarian, who formed here a most valuable collection of objects of art of the middle ages, sacred, civil, and military, and arranged the whole in chronological order. This precious collection was in 1843 purchased by government from the heirs of M. du Sommerard for 200,000 fr., and the hotel for 300,000 fr. Since then, it has received valuable additions, and been formed into a museum of national antiquities. (1) The Gothic turrets and richly ornamented lucarne windows are the striking features of the exterior of this remarkable building, which encloses three courts and a garden. We shall frequently refer in the following description to the catalogue, which may be had on the spot, and is prefaced by an interesting historical notice on the Hôtel de Cluny. The first room we enter contains several plaster-casts, relievos, mosaics, &c. Nos. 97, 101, 193, and 1795 deserve attention. In the 2d room, besides a colossal white marble chimney-piece, adorned with a basso-relievo of Christ and the Samaritan, the two canopied seats, marked 532 and 537, are worthy of inspection. This, and the next two rooms contain besides several remarkable specimens of stained glass, triptychs, carved furniture of the 15th and 16th centuries, church ornaments and garments, &c. The 3rd room is also adorned with a remarkable marble chimney-piece, with Actæon sculptured on the frieze. Nos. 558, 1719, 209 and 590, should not be overlooked. In the 5th room, two models in plaster of façades proposed for the cathedral of St. Ouen, at Rouen, deserve attention. Returning to the 4th room, the visitor, descending a few steps, will be led through a passage to a lofty hall, recently constructed upon the foundations of an old one, which threatened ruin. Its decorations are simple, but in accordance with the style of the building; the floor is composed of small bricks of various colours arranged so as to produce the effect of mosaic. Here are exposed to view nine specimens of beautiful Flemish tapestry, seven of which belong to a series of ten, illustrating the history of David and Bathsheba. The remainder of this series is exhibited to disadvantage in the 2d and following rooms. The various biblical personages represented in them are dressed in the costume of Louis XII. For the minute description of these valuable relics, once the property of the marquises of Spinola, of Genoa, the visitor is referred to the catalogue. Returning to the passage, he will mount a wooden staircase, bearing the arms and initials of Henry IV.,

(1) See an essay by M. du Sommerard, on the Hôtel de Cluny.



and transported hither from the Palais de Justice. It leads to the second story of the Hotel ; the first room of which has a balcony opening into the new hall described above, and contains, besides various weapons, suits of armour, and several carved chests of curious workmanship ; that marked 620 is worthy of inspection. In the 2d room the most striking object is No. 541, an ancient bed, profusely carved, said to have belonged to Francis I., when Duke of Valois. Here are also other specimens of tapestry, marked 1708-11, representing Henry IV., as Apollo ; Jeanne d'Albret, his mother, as Venus ; Marie de Médicis, his wife, as Juno, and Antoine de Bourbon, his father, as Saturn. In the 3rd room, named after M. du Sommerard, and containing his bust, are several splendid pieces of furniture of ebony, among which is one, No. 594, sent from Spain by Admiral Nelson to a cabinet-maker, named Faivret, at Paris, to be repaired. No. 725 is a painting on wood, of the 15th century, of great merit, representing the coronation of Louis XII. In the 4th room, remarkable for its finely sculptured chimney-piece, Nos. 399, 404, 419, 619, and 951, as also a series of minute statues of the kings of France, claim particular attention. The fifth room is devoted to enamels, by Luca della Robbia and other masters, mirrors, &c., Nos. 1149, 1156, 1157 deserve inspection. Returning to the second room, we find on the right hand the *Chambre de la Reine Blanche*, alluded to above, containing valuable pictures and bas-reliefs, among which we may mention No. 105, the Diana Venatrix, No. 759, by Primaticcio, representing Love and Diane de Poitiers as Venus, and No. 722, Mary Magdalen at Marsellie, painted by king René of Provence. This room leads to the chapel, an extraordinary monument. The ceiling is supported in the middle by a round pillar, from which the ribs extend along the vault, and terminate on brackets against the walls. The vault is loaded with tracery. The chapel receives light from two simple pointed windows flanking a recess, in which are three double windows with tracery. Here are sacred utensils, crosses, &c., a remarkable reading-desk and an altar-piece, carved in three compartments, representing Abraham and Melchisedek, the mass of St. Gregory, and the Last Supper. From the chapel a winding staircase of singular workmanship descends into a lower room, or vestibule, communicating on one side with the garden, and on the other with the court leading to the Palais des Thermes. This vestibule is nearly of the same design as the chapel, only plainer and less lofty. It contains many interesting relics. Crossing the court, on the opposite side, the visitor descends to the remains of the

PALAIS DES THERMES, once the residence of the Roman

government of Gaul, as well as of the kings of the first and second races. It was in this palace Julian had fixed his residence when he was proclaimed emperor by this troops in 360. (1) It is mentioned by Ammianus Marcellinus, and by Gregory of Tours. A deed of 1138 styles it by the name it still bears, and recent discoveries leave no doubt of its having formed part of the residence of the emperors. It was bounded, towards the east, by a Roman road, now the rue St. Jacques, which, at the river side, was guarded by a strong tower. The garden of the palace extended on the west as far as the Abbey of St. Germain des Prés, which was built at the south-west corner of the enclosure, and a straight line, running from the abbey to the river, determined the western boundary of the garden, which was also terminated by a tower. On the side of the hill where the Pantheon now stands, near the Place St. Michel, was an amphitheatre. An aqueduct from Rungis, two leagues beyond Arcueil (at the latter place two arches are still standing), has been traced under the Palais des Thermes, and was originally built, it is supposed, for the use of the imperial residence. The only perfect part of this palace remaining is a vast hall, formerly the *frigidarium*, or chamber for cold baths. Its dimensions are : length, 60 feet, breadth, 35, and altitude 54. In a large rectangular recess to the right on entering is the *piscina* or cistern, 30 feet long by 15 in breadth ; its bottom is about 4 feet lower than the present floor of the *frigidarium*. In the wall opposite to the *piscina* are three niches with remains of water-pipes, formerly communicating with a subterranean conduit for carrying off the waste water. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places with a coat of stucco four or five inches thick. The thickness of the walls is surprising. From this hall, a small room, giving access to the cellars, (which cannot be visited without a guide, who receives a small fee) leads to the *tepidarium*, or chamber for warm baths, now entirely divested of its vaulted roof. Here the niches in which the bathing-tubs were placed, are still visible ; at the furthest end, next to a flight of steps leading to the rue de la Harpe is the *hypocaustum*, a low vaulted chamber which contained the apparatus for warming water. Subterranean passages extend under the neighbouring

(1) During the late demolitions in the rue des Mathurins, a Roman altar was discovered, from which it appears that this palace was built by Constantius, and not by Julian as had been hitherto supposed. The inscription on the altar was as follows : *Hoc quod erexit atrium virtus Constantii, D. Solis ornar. alt. R. virtus Juliani Cæsaris.*

houses; and, from north to south, under the hall, runs the aqueduct, about two feet wide and one and a half deep, lined with cement. Part of a third hall many still be traced in a house to the south. The roof of the *frigidarium* was for many years covered with a thick bed of mould, cultivated as a garden, and planted with trees. This interesting monument of antiquity had long been used as a workshop, and, after passing through various hands, was purchased by the municipality of Paris, and an opening made to connect it with the Hotel de Cluny. The still existing hall is now filled with the relics of Roman sculpture dug up in Paris. The *Musée des Thermes et de l'Hôtel de Cluny*, as it now is called, is open to the public on Sundays from 11 to 4; strangers with passports are admitted from 12 to 4, Wednesdays, Thursdays, and Fridays. Mondays, Tuesdays, and Saturdays are reserved for students.

The new corner-house opposite the Hôtel de Cluny replaces one formerly inhabited by Marshal de Catinat. At No. 10, rue des Mathurins, is the *Grand Orient*, the central lodge of the Freemasons of France. (See p. 141.)

Behind the Sorbonne was the church of St. Benoit, sold and demolished in 1791. A temple of Bacchus existed there before.

In the rue du Foin, at No. 18, is a house called, like several others in Paris, of uncertain origin, the *Hôtel de la Reine Blanche*. It is however of the time of Louis XIII. At the opposite corner of the rue Boutebrie is the ancient *Collège de Maître Gervais*, founded in 1370, now a barrack for infantry.

The rue Boutebrie leads through the rue des Prêtres to

ST. SEVERIN, second district church of the eleventh arrondissement.—From an early period there existed on this spot an oratory and cells, where St. Severin, Bishop of Agaune, conferred the monastic habit upon St. Cloud. He died in 530. In the ninth century the Normans destroyed the monastery. The church became parochial about the middle of the eleventh century. The present edifice was built in 1210, enlarged in 1347 and 1489 and repaired in 1684 and 1841. Its style is Gothic. Over a canopied porch, with retiring arches on clustered columns, and flanked by crocketed spires, is a range of five pointed windows, over which runs a foiled balustrade. A large semi-circular window of complicated tracery occupies the breadth of the nave; a second balustrade, similar to the former, connects two spires flanking the gable. Flying buttresses, connecting it with two isolated spires, complete the western front. To the north is an elegant square tower, communicating by a flying buttress with the gable, and surmounted by a singular pyramidal roof of the 15th century. The tympanum of the porch bears a modern bas-relief by Ramus,

representing the Virgin and Saviour between two angels in the act of adoration. The lateral elevation on the side of the rue St. Severin is composed of five pointed and canopied windows. The interior consists of a nave and choir, with double aisle. The eastern end is octagonal. The three compartments of the nave next to the west end are of the date 1210; the rest of the nave and the aisles, with the choir, but not the apsis, are said to be of the date 1347; the apsis and apsidal chapels are of 1489. A singular column with spiral carvings at the crown of the apsis is worthy of notice. The mouldings, of the date 1347, as well as the key-stones of the vaults, are elaborately worked; several of the capitals display curious devices, figures of angels, &c. Some fine stained glass remains in the choir, and in the sacristy, but that part of the church has been spoiled by alterations made at the expense of the celebrated Mlle. de Montpensier. This church contains a few good pictures. In the 1st chapel of the aisle to the left is St. Vincent de Paule relieving foundlings, by Ansiaux. In the 2d are, St. Peter healing the Lame by Pallière; and the Death of Sapphira, by Picot. Close to the 3d chapel, dedicated to St. Charles Borromeo, is a bas-relief of 1547, representing the Crucifixion. In the 5th is a fine Gothic altar dedicated to the Virgin; in the 6th a Descent from the Cross, and in the 7th a dilapidated ancient fresco, evidently by a good hand. In the Lady Chapel is a beautiful statue of the Virgin and Saviour, by Bridan. A marble group of a dead Christ with the Virgin deserves attention. In the 9th chapel is an elegant reliquary of gilt bronze, containing, according to tradition, a fragment of the Saviour's garments. Further on, descending along the southern aisle, is a beautiful Martyrdom of St. Sebastian, ascribed to Murillo. In the 10th is St. Severin kneeling in prayer, by Pernot. The 11th chapel, dedicated to St. John the Apostle, has been painted in fresco by M. Flandrin, with passages from the life of that saint. The 12th, dedicated to St. Magdalen, has been painted by M. Mourat. In the 13th is the Apotheosis of St. Paul; and the 14th is by M. Signol, representing scenes from the life of St. Joseph. The 15th is the baptismal chapel, and is painted by the younger Flandrin, with the Preaching of St. John the Baptist, and the Baptism of Christ.

From this church the visitor should proceed to the corner of the rue de la Harpe, and the rue St. André des Arts, where there formerly was a fountain surmounted by an ill-formed head, built in commemoration of the treachery of Périnet le Clere, the son of one of the Échevins of Paris, who opened the gate of St. Germain to the forces of the Bourguignons in 1418, in consequence of which the Count of Armagnac was slain, and



King Charles VI. unhappily fell into the hands of the aggressors.

The rue St. André des Arts leads to the rue Hautefeuille, where Nos. 5, 9, 13, and 21 are remarkable for their old turrets. At No. 30 was a convent of Præmonstratensian monks.

In the rue de l'École de Médecine, No. 5, is the *École Nationale Gratuite de Dessin*, founded, in 1767, by M. Bachelier. The court is in the Ionic style, and over the arched gateway are caryatides in bas-relief of good execution. (See p. 115.)

At No. 15, is the

MUSÉE DUPUYTREN.—It is only within a few years, and since the death of the celebrated surgeon whose name it bears, that the medical school of Paris could boast of a pathological collection. Dupuytren left 200,000 fr. for the establishment of a professorship of pathological anatomy. At the suggestion of M. Orfila, dean of the faculty, the council of the university then granted a sum towards founding a museum of morbid anatomy. The refectory of the ancient convent of the Cordeliers was purchased and arranged for the purpose. The front is Gothic, with an engaged octagonal turret flanking the gable. The principal porch has a fluted elliptical arch. Next to it is a smaller entrance, adorned with crocketed spires. In the vestibule is a bust of Dupuytren. The hall is lofty and spacious; in the centre is a marble bust of Paré, by David, and all around are glass cases in which the numerous specimens of diseased structures are placed. Admittance is obtained by a small fee to the porter. The unprofessional visitor must expect to find many disgusting objects. For further particulars see p. 150.

To the west in the same street is the

ÉCOLE DE MÉDECINE, the seat of the *Faculty of Medicine*, in the Academy of Paris.—Medical schools were first established in Paris in 1469; and, in 1472-7, buildings for that purpose were erected in the rue de la Bucherie. In 1618, an amphitheatre for anatomical demonstrations was built; but, in 1776, the faculty removed to an edifice in the rue St. Jean de Beauvais, formerly occupied by the *Faculty of Law*. On the union of the faculty of medicine with the school of surgery, they removed to the new school of the latter, the present edifice. The first stone of this building, after the designs of Gondouin, was laid by Louis XV., in 1769, on the site of the ancient Collège de Bourgogne; it was inaugurated in 1776, and is a specimen of elegant architecture. The front towards the street is 198 feet in length; the lateral wings are connected by a portico formed of a double range of coupled Ionic columns, interrupted by an arched entrance leading into a rectangular court, and surmounted by a bas-relief representing Louis XV., accompanied by Wisdom and Beneficence, granting privileges to the

School of Surgery, and the Genius of the Arts presenting to the king a plan of the building. The court is 66 feet by 96. At the bottom is a portico of six Corinthian columns, of large proportions, resting on steps, and surmounted by a pediment. The bas-relief of the tympanum represents Theory and Practice joining hands on an altar. The inner frieze of this portico bears medallions with the portraits in bas-relief of Pitard, de la Peyronnie, Paré, Maréchal, and Petit. The amphitheatre, to which it leads, will contain 1,400 students. It is a hemicycle, lit by a skylight, and contains a monochrome fresco by Gibelin, dated 1775, illustrative of the utility of the Medical Science. For a list of lectures delivered here, all of which are gratuitous, see page 145. The hours, &c., which vary, may be learned on application at the porter's lodge, or from the printed lists affixed, at the beginning of each academic session, to the doors of the lecture-rooms. The external portico leads to the grand staircase on the left. Beside it is a plaster statue of Breschet counting the pulsations of a youth, by David d'Angers. On ascending the staircase, a door to the left leads to the library, a large room, with a circular skylight, containing 30,000 volumes, and open daily to students from 11 to 3, and to strangers by permission to be obtained at the Bureau. It is closed from Aug. 15 to Nov. 15. A door opposite to the staircase leads to the Museum of Comparative Anatomy, highly interesting to the professional visitor. The first is a rectangular saloon with an arched ceiling, lit by skylights, and occupying the whole length of the attic over the portico. A gallery running round it is ascended by a winding staircase in the centre. The middle of the room is occupied by two rectangular railings, containing skeletons of the larger animals, such as lions, lamas, &c. Beginning from the right below, the first object that calls attention is an extraordinary series of the acoustic organs of small mammalia in two gilt frames. This work of patience is due to the donor, M. Hyrtl, of Vienna. Next is the anatomy of the nervous system, in a great measure due to the practised hand of M. Denonvilliers. A detailed exposition of the 5th pair of nerves in the human head is truly astonishing for its execution. Next comes the muscular system of manimifera, the osteology of reptiles and birds; a valuable series of phrenological specimens, mostly consisting of the heads of criminals, among which, that of Fieschi, in a case next to the clock, displaying the fracture he received from his own infernal machine. The osteology of the human skull is ingeniously exposed by a combination of springs holding asunder the sutures, which may be reconjoined at will. Next is a series of angiological specimens, injected. The general classification is according to

the system of Mandl. In the gallery above is a series of embryology, &c. The eye, the organs of taste and smell, follow in succession. Next come the digestive organs, exemplified in the abdomens of various animals. The specimens of the lymphatic system are injected with mercury. This part of the Museum is, however, greatly inferior to that of Florence, due to the labours of the immortal Mascagni. The circulation of the blood is exposed next in specimens of various animals, and great attention has been paid to the study of the anatomy of the human body by regions. Among the skeletons of insects, that of the *Scarabæus Melolontha*, consisting of 77 pieces, is remarkable. A marble statue of Cuvier stands at the end of the room. The greatest praise is due to M. Orfila for his exertions in forming and enriching this museum. In the second room is a collection of anatomical and surgical instruments, filling 6 presses, among which, in one next to the window, is the case of instruments used for the autopsy of Napoleon. In the third room, among other anatomical specimens, will be seen, under a glass bell, the model in wax of the dwarf *Bebe*, 20 inches high, born in the Vosges, and attached to the service of Stanislas, King of Poland; he died in 1764, aged nearly 25 years; also the organs of hearing, as magnified through a microscope. In the fourth room is a collection of substances belonging to the *materia medica*, and mineralogy. The fifth contains a cabinet of instruments of natural philosophy, and another room will shortly be opened, to receive the specimens not yet classified. This museum is open to the public on Sundays and Thursdays, from 1 to 3; but students and foreigners are admitted daily, on obtaining an order from a professor, for which application is made at the porter's lodge. It is closed from Sept. 1 to Nov. 1. The rest of the building contains rooms for demonstration, a council-chamber, &c. A statue of Gay-Lussac, is shortly to be placed here (see p. 147).

Opposite is the

HÔPITAL CLINIQUE DE LA FACULTÉ DE MÉDECINE, a handsome building, founded on the site of the cloister of the Cordeliers, and containing about 120 beds. The hospital forms a square, with a garden in the centre. The public is admitted on Thursdays and Fridays, from 11 to 12. (See p. 157.)

At No. 20, rue de l'École de Médecine, in a back room, Charlotte Corday stabbed Marat, while in a bath, on the 13th July, 1793. At No. 26 is a fountain, consisting of a niche surmounted by a pediment; and turrets will be observed at the corner of the rue du Paon, and 22, rue de l'École de Médecine. The latter street leads into the rue de l'Ancienne Comédie, so called from the Théâtre Français having been formerly

located in it. The theatre was about midway, opposite to the Café Procope, which was the resort of Voltaire and all the literary and dramatic celebrities of that day.

Turning hence at No. 21 into the Cour du Commerce, an obscure gateway nearly opposite leads to the Cour de Rohan, and thence to the rue du Baltoir. At the corner of this and of the rue Mignon, the visitor will remark the sculptured front of the ancient *Collège Mignon*, afterwards *Grandmont*, founded in 1343 by Jean Mignon, Archdeacon of Blois. It became national property in 1790, and was occupied by the Archives of the Royal Treasury in 1820. It is now a printing office.

The rue de l'Éperon and rue des Grands Augustins lead to the MARCHÉ DES AUGUSTINS, or A LA VOLAILLE, Quai des Augustins.—This market for poultry, also called *La Vallée*, was erected in 1810, upon the site of the church of the convent of the Grands Augustins. It is built of stone, and contains three parallel galleries. The length is 190 feet, and the breadth 141. The market days are Mondays, Fridays, and Saturdays; but poultry, and game (when in season), are sold by retail daily.

## TWELFTH ARRONDISSEMENT.

### WESTERN PORTION.

THE visitor may commence this extensive and interesting arrondissement (1) by the

COLLÈGE NATIONAL DE FRANCE, founded in 1529, by Francis I., at the solicitation of Parvi, his preacher, and the celebrated Budæus. Professorships have since been founded in it by most of the subsequent sovereigns, and, previous to the middle of the 16th century, 400 or 500 students regularly attended the lectures of this college. The wars and contagious disorders that afflicted Paris at the close of that century drove away the scholars and professors; but Henry IV. formed the project of erecting a new college, and had those of Treguier, Léon, and Cambrai, pulled down to make room for it. This intention, frustrated by his death, was partially carried into execution by Louis XIII.; it was again suspended till 1774, when the college was entirely rebuilt by Chalgrin. The buildings, of simple but elegant style, enclose three courts, the principal of which, facing the Place Cambrai, is entered by an isolated rusticated arch surmounted by a sculptured pediment and flanked with railings. The left wing contains laboratories for chemistry,

(1) From an official statement the poor of this arrondissement are nearly 12,000 in number, and amount to about one-fifth of the indigent population of Paris.



and lecture-rooms. The right wing gives access through a vestibule decorated with busts of Rémusat, Vauquelin, Ampère, Sacy, Daunon, Portal, Andrieux, and Jouffroy, to the second court, separated from the third by a portico of coupled Doric columns. The latter court opens by a railing into the rue St. Jacques. There are two semicircular amphitheatres for lectures; the one for chemistry has a laboratory adjoining. In the other, for physics, are two paintings in oil; the first, by Lethiers, represents Francis I. signing the order for the establishment of the college; the other, by Thevenin, represents Henry IV. endowing the professorships. In the oriental lecture-room is a valuable painting, by Camus, of the Death of Jacques Delille. In the upper stories are cabinets of mineralogy and natural philosophy, and a library. A prospectus of the numerous lectures delivered here may be had at the college. (See p. 111.) Strangers are admitted without difficulty. The insurgents of June 1848 had erected formidable barricades on the Place Cambrai. M. Bixio, the representative, was shot here through the body while attempting to scale one of them at the head of a company of the line.

At No. 115, rue St. Jacques, was the

ÉCOLE D'ADMINISTRATION.—Immediately after the revolution of 1848 the Provisional Government decreed the establishment of this school, the object of which was to set a limit to patronage and favouritism in the nomination of prefects and other high functionaries, by obliging the Executive to select them from among persons educated for that purpose in a special school. Professors were named and lectures commenced; but, owing to the important questions the Constituent Assembly had to consider, the bill sanctioning the existence of the school was left to stand over for the consideration of the present Legislative Assembly, which rejected it. The school was consequently dissolved, after an existence of about 18 months. The building was formerly the *Collège Duplessis*, founded by Geoffroy Duplessis, secretary of Philippe le Long, in 1322, under the pontificate of John XXII. Cardinal Richelieu took this college under his special protection, on account of the name it bore, and the present building was erected by him. After the first revolution, it was occupied by the École Normale, now removed to the rue d'Ulm.

A little higher up in the rue St. Jacques, at No. 123, is the  
LYCÉE LOUIS LE GRAND.—This was formerly the *College de Clermont*, founded in 1560, by Guillaume Duprat, bishop of Clermont. The first stone of the chapel was laid by Henry III., in 1582. The Jesuits bought it in 1563, and modified the institution according to the spirit of their order. This society

being expelled from France in 1594, the college was abandoned, and, when recalled in 1604, they were forbidden to reopen it, or to give instruction. It was not till 1618 that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone was laid on the first of August, 1628, and it was erected after the designs of Augustin Guillain. Louis XIV., who was much attached to the Jesuits, having, on a public occasion, called this college his own, the society immediately gave it the name which it now bears. The Jesuits being driven a second time from France in 1763, the members of the Collège de Lisieux removed into this building. In 1792, this college, organised under a new form, received the name of *Collège de l'Egalité*; in 1800, that of *Prytanée Française*; in 1804, that of *Lycée Impérial*; in 1814, it resumed its former name of *Collège Louis le Grand*. In 1848 it was called *Lycée Descartes*. It contains a large library and a good collection of philosophical instruments. (See p. 113.)

The stranger may now turn into the rue Soufflot, on his left, prolonged to the rue d'Enfer. On entering the Place du Panthéon, he will be struck with the stately pile before him,

The PANTHÉON, which, by a decree of Dec. 6th, 1851, has now resumed its former name of church of Ste. Geneviève. (†) Clovis, at the solicitation of his queen and Ste. Geneviève, built a church to the apostles Peter and Paul near his palace. To the church a religious community was afterwards attached, and in process of time the house became a celebrated abbey. Ste. Geneviève was buried, in 512, in this church, which was thenceforward dedicated to her, and she became the patron saint of Paris. The church of Ste. Geneviève having fallen into ruins, Louis XV. was induced by Mme. de Pompadour to erect one near it upon a large and magnificent scale. Designs presented by Soufflot were adopted, and, on the 6th September, 1764, the king laid the first stone. The cost of the building was defrayed by a lottery. At the corners, in front of the railing which surrounds the whole edifice, are two magnificent candelabra of cast iron. The portico, to which a flight of 11 steps, occupying the whole breadth of the front, gives access, presents a front of 6 fluted Corinthian columns, 60 feet in height by 6 in diameter, which, together with 16 internal ones, support a triangular pediment, 129 feet in breadth; by 22 in height. The pediment contains a large composition in relief, by David, representing France, surrounded by, and dispensing honours to, some of the great men that have illustrated her.

(†) By a decree of March 22d, 1842, the chapter of this church is composed of a dean and six chaplains.

On her right hand are Fénélon, Malesherbes, Mirabeau, Voltaire, Rousseau, Lafayette, Carnot, Monge, Manuel, and David, the painter. On her left are figures representing soldiers of the republican or imperial armies, with Napoleon in front. At the feet of France are seated History and Liberty, inscribing the names of great men, and weaving crowns to reward them. In the extreme corners of the pediment are figures of youths studying to emulate the virtues of their predecessors. The figure of France is 15 feet in height. On the frieze beneath it is the inscription, in gold letters—

AUX GRANDS HOMMES LA PATRIE RECONNAISSANTE.

During the Restoration a radiant cross was introduced into the tympanum, and the inscription ran thus :—

D. O. M. sub invoc. S. Genovefæ. Lud. XV. dicavit. Lud. XVIII. restituit.

Under the portico are bas-reliefs, representing Genius, Science, Art, Legislation, and Patriotism. The edifice is cruciform; each limb of the cross terminating in a pediment. The two lateral fronts have also secondary entrances with bronze gates approached by steps, which, however, do not improve the general appearance of the edifice. A low Corinthian gallery, of later construction, is a most unfortunate addition to the eastern limb, and harmonizes badly with the unquestionable grandeur of the general design. From the centre of the cross springs a lofty circular drum, surrounded by a peristyle of 32 plain Corinthian columns resting on a stylobate. Above the entablature rises a majestic dome, terminating in a lantern, surrounded by a gallery and balustrade resting upon consoles. This lantern formerly bore a gilded ball and cross. The total height of the edifice, from the pavement to the top of the dome, is 258 feet, and the number of steps up to the highest gallery of the cupola is 475. The number of columns in the interior is 130; in and about the entire edifice, 258. The breadth of each limb is 105 feet. The construction of three stone cupolas one within the other, each independent, is a curious feature of this edifice, highly interesting to the scientific visitor. The plan of the church approximates to a Greek cross, 302 feet in length by 255 transverse; the external walls of the limbs are perfectly plain, with the exception of a frieze and cornice. A Corinthian colonnade runs all along the walls of the interior; over the entablature is a gallery giving access to the semi-circular windows of the building. The vaulted ceilings are richly sculptured, and are 80 feet from the pavement. The dome, 66 feet in diameter at the gallery, and rising over the centre of the cross, was originally sustained within by arcaded

supports, which, from the imperfect manner of their erection, threatened, soon after being finished, to bring down the superstructure; they were therefore replaced by solid piles of masonry. On these piers are placed bronze tablets engraved with the names of those who fell in the revolution of 1830, in gold letters. The painting of the dome is by Gros, who received 100,000 fr. for its execution, and was created a baron on the occasion of Charles X. visiting the church. It is a fine composition, extending over a superficies of 3,721 square feet. Upon the lower part are four groups, connected by figures of angels and other emblems, each of which represents a monarch of France, who, by the lustre of his reign or the influence of his age, formed an epoch in the history of the country. Clovis, Charlemagne, St. Louis, and Louis XVIII., are the monarchs so designated; they render homage to Ste. Geneviève, who descends towards them on clouds. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth. A glory at the loftiest point indicates the presence of the Deity. The pendentives of the dome are covered with allegorical paintings by Gérard, representing Glory embracing Napoleon, France, Justice, and Death. During the revolution of 1789 the walls of the interior of the church were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these were replaced by attributes of Catholic worship. Three statues are placed in the church, that of Justice in the southern transept, of Clemency in the northern, and at the extremity opposite the porch that of Immortality, by Cortot, 18 feet high, bearing in her left hand a pen to record magnanimous actions, and in her right a crown of glory to reward them. (1) A fac-simile of this statue in bronze will be placed on the apex of the lantern. Seven copies of the frescos of Michael Angelo and Raphael in the Vatican at Rome, by M. Balze, are provisionally deposited at the Pantheon, and are likely to remain there several months longer. The pavement of the church is formed of stone and marble interposed; under the dome it is entirely of marble, with a fine circular mosaic, the exact span (33 feet) of the upper dome. Underneath the church is an im-

(1) This statue was broken to pieces by a cannon shot during the attack on the Pantheon, in the days of June, 1848. M. Cail-louette, a pupil of Cortot, has succeeded in re-connecting the fragments so as not to leave a trace of the disaster. The visitor may easily judge of the damage done to the edifice during that attack, from the quantity of new stone inserted in the walls, where balls have struck. Several columns too bear similar traces, and the bronze gates suffered greatly, but have also been successfully repaired.



mense series of vaults, the entrance to which is at the east end. Those towards the east are lighted from the ground, and the vaulted roofs are supported by Doric columns. Some of the stones of the vault are 50 feet in length; the whole undercroft is constructed without any cement whatever. In those under the western nave, monuments and funeral urns are arranged somewhat after the fashion of the Roman tombs at Pompeii. In the centre are two concentric circular passages, where a loud echo repeats the smallest sound. Within these vaults are cenotaphs to the memory of Voltaire and Rousseau, (1) with a fine marble statue of the former by Houdon. Among the notabilities buried here are the illustrious mathematician, Lagrange; Bougainville, the circumnavigator; the Dutch admiral, De Winter; Soufflot, the architect of the church; Marshal Lannes, Duke de Montebello, &c. Mirabeau was interred here, with great pomp, in 1791. The celebrated apotheoses of Voltaire and Rousseau took place the same year. Marat was buried here; but his remains, as well as those of Mirabeau, were afterwards *depantheonized* by order of the National Government. (2) In one of the recesses is a model of the building in plaster, in the proportion of 1 to 24, with sections, which will give the visitor a clear idea of the general construction. Much has lately been done to isolate the building, and improve its situation. The visitor is strongly recommended not only to visit the vaults, but also to ascend the dome; which, being the most elevated building in the capital, affords a magnificent view. Strangers are readily admitted; a small gratuity is expected by the persons who show the edifice. The Place Cambrai, the Place du Panthéon, the rue Soufflot, and the rue St. Jacques were the most formidable strongholds of the insurgents of June 1848 on this side of the river. The troops and National Guard were resolutely repelled for two successive days, until the irresistible power of artillery was brought to bear

(1) On the tomb of Voltaire are the following inscriptions: "Poète, historien, philosophe, il agrandit l'esprit humain; il lui apprit qu'il devait être libre."—"Il défendit Calas, Sirven, de la Barre, et Monthailly."—"Il combattit les athées et les fanatiques, inspira la tolérance, et réclama les droits de l'homme contre la servitude de la féodalité." On the tomb of Rousseau is the following: "Ici repose l'homme de la nature et de la vérité." The remains of these celebrated writers were removed to the Pantheon during the first revolution; but were secretly taken away during the Restoration.

(2) The body of Marat, after being taken from the Pantheon, was thrown into a common sewer in the rue Montmartre, close to where now stands the Passage du Saumon.

upon the barricades. The Pantheon was filled with insurgents; it was here they had their head-quarters on this side of the river. Facing this noble monument, is the

ÉCOLE DE DROIT, erected by Soufflot in 1771. The entrance is ornamented with four Ionic columns, crowned by a pediment, and the interior of the building, forming a circular arc, possesses some commodious lecture-rooms. The first establishment of regular schools of law in France dates from 1384, and the re-organization of the Faculty of Paris took place in 1762, by order of Louis XV. For a list of the numerous gratuitous lectures delivered here, see page 110, the hours, &c., of which varying, reference must be made to the printed lists affixed to the doors of the lecture-rooms. Here is also a public library of 8,000 volumes, open daily from 10 to 3. Vacation from Sept. 1 to Oct. 31.

The new building on the opposite side of the square, an exact copy of the preceding one, contains the *Mairie* and *Justice de Paix* of the 12th arrondissement.

The northern side of the Place is occupied by two new buildings. The first and western one is the handsome front of the *Collège Ste. Barbe*, (see p. 113,) which stretches to the rue de Reims behind, of which it occupies a whole side. This college, founded in 1730, by Jean Hubert, was on the point of being dissolved in 1798 for want of funds, when some of its former pupils joined in partnership to support it. Their efforts succeeded; and having annexed to it the buildings of the *Collège des Cholleys*, founded in 1283, and part of the ecclesiastical *Collège de Montaigu*, founded in 1314, the new buildings were commenced in 1841. The small gabled building west of it is an entrance to a new hall for examinations lately added to the *Lycée Louis le Grand*. The building east of it is the

BIBLIOTHÈQUE STE. GENEVIÈVE, presenting a front of 19 arched windows, erected on the site of the remaining buildings of the Collège de Montaigu.—When Cardinal de Laroche foucauld established in the Abbey of Ste. Geneviève, 1624, the regular canons of St. Vincent de Senlis, the community had no library. Shortly after the Fathers Fronteau and Lallemand formed a collection of about 10,000 volumes, which was afterwards augmented by Father Dumoulinet, who purchased several collections, including that of the learned Pierese. In 1710, Letellier, archbishop of Reims, bequeathed his valuable collection to the abbey. The walls of the new edifice that has been expressly erected for this library are externally covered with the names of celebrated writers of all nations and periods. The monogram *S G* is engraved on discs along the walls. The entrance is by a vestibule, the ceiling of which rests upon iron arches sup-

ported by Doric pilasters. The ground-floor to the left of the vestibule is divided into 7 long galleries fitted up with bookcases; that on the opposite side contains a single hall partly bisected by a partition in the direction of its length. Here too bookcases line the whole extent of the walls. An elegant double staircase of five branches leads to the landing-place of the upper story. On the wall opposite is a copy, by Balze, of the *School of Athens*, the original of which, painted by Raphael, exists in the Vatican at Rome. The place for this colossal picture is not happily chosen, as it cannot be viewed from a sufficient distance. Flanking it are two medallions in *grisaille* representing Science and the Fine Arts. On the opposite wall two medallions more will soon be painted. The staircase is painted in the byzantine style, and the monogram *S G* is frequently repeated throughout the building. The ceiling of the staircase is painted in ultra-marine and interspersed with stars. The well-sculptured parapet of the staircase deserves attention. A door flanked by two bow-windows with iron frames, and surmounted by a third, ushers the visitor into the public reading-hall. Here he will be struck with admiration at the happy effect of the application of iron to architectural purposes. Stone pedestals, placed in a line bisecting the hall which occupies the whole length of the edifice, sustain a series of graceful iron columns, on the slender forms of which rest light perforated arches of the same metal, supporting the double-vaulted roof of the edifice. The general appearance is strikingly beautiful. The hall is 300 feet long by 60 in breadth; the height to the vault is 30 feet. Between the above-mentioned pedestals bookcases are fitted up. Railings are placed along the bookcases, which line the walls up to the window-sills; a low gallery runs all round for the convenience of reaching books on the upper shelves. Winding staircases in the corners communicate with the rooms below. The library contains upwards of 200,000 volumes and 3000 manuscripts. The reading-room is open daily from 10 to 3, and from 6 to 10 in the evening, except on Sundays and festivals, and during the vacation, from Sept. 15th to 1st November.

The building at the opposite corner of the rue des Sept Voies, constructed in the same style as the above, contains the apartments of the functionaries of the establishment.

In the contiguous rue des Sept Voies there existed two colleges: the *Collège Fortet*, founded in 1391, and the *Collège de Reims*, founded in 1412. A few traces may still be seen.

Immediately behind the Pantheon is

ST. ÉTIENNE DU MONT, parish church of the 12th arrondisse-

ment.—This church was originally a chapel for the vassals of the abbey of Ste. Geneviève, and stood within its walls; but after the city walls had been extended by Philip Augustus, it was made parochial. The abbot was so jealous of the interference of the Bishop of Paris, that the entrance to this church still continued to be through that of Ste. Geneviève, and remained so till the 17th century. The original date of the building is said to be 1121; but no vestiges of this early erection are to be found. On being made parochial in 1222 it was enlarged, and the curious square tower and circular turret are probably of that date; these have been restored by M. Godde. The church was much enlarged in 1491, and the choir increased in length in 1517. In 1537, both choir and nave were nearly rebuilt, and, in 1605, some adjoining *charniers*, now used for the catechumens' rooms, were added. The first stone of the portal was laid in 1610 by Queen Marguerite de Valois, and a tablet over the church-door remained till the revolution of 1789, bearing an inscription to that effect. In 1624 the upper story of the tower was built; the church was finally dedicated, and a new high altar raised, in 1626. The oldest portions of the existing edifice are the lower stories of the tower and the northern aisle of the choir, which are not later than 1491. The other parts are nearly all of the date 1537, except the western front, which is a most singular mixture of the Italian and Gothic. Four engaged composite columns, having their flutes intersected by carved bossages, support a rich triangular pediment adorned with modillions. The second story bears a circular interrupted pediment; and, lastly, the attic is gabled, and graced with a round window, and an elliptical one above it, with tracery. The steeple tower is square, and flanked at one of its angles by a long slender circular turret. The lateral and posterior parts of the church present a curious medley of flying buttresses, gargouilles, turrets, and spires, some of them of no mean workmanship. The same incongruity of architectural styles pervades the interior. The church is cruciform. The eastern end is octagonal, and an aisle, with chapels in each arcade, goes round the whole. The principal architectural peculiarity of the interior is the great height of the aisle, which is on a level with the imposts supporting the vaulting-ribs of the nave and choir. Lofty attached columns with Doric capitals front the piers of the nave and choir, and in the vaulting spaces of the lateral walls, over the circular arches springing from the central columns, are small clerestory windows. Those of the aisles are lofty, some being filled with good stained glass, said to be by Pinaigrier. The tracery of the windows of the left aisle of the choir is



peculiarly good. From the middle of each column, all round the church, excepting at the transepts, circular arches are thrown from one to the other, supporting a very narrow gallery and balustrade, which encircles the columns on the side of the aisles. The arches of the choir are pointed. The choir is separated from the nave by a magnificent and elaborate screen, consisting of a low elliptical arch, formerly divided by mullions and tracery; two spiral staircases, of exquisite beauty and lightness, wind round the pillars at the entrance, and two finely-wrought door-ways, crowned with figures, separate the aisles. The parapets of the staircases are particularly remarkable for their rich perforated tracery. Above the arch are the statues of Christ and of two angels in the act of adoration. The vaulting of the cross is ornamented with a pendent key-stone 12 feet deep, supported by iron work within, and most elaborately sculptured, as indeed are almost all the key-stones both in the nave and chapels. This church is rich in pictures, and other objects of curiosity. In the first chapel, to the right hand on entering, is a beautiful Holy Family in bas-relief, the Adoration of the Angels, and that of the Magi, on canvas; also two statues, one of Charity, by Laitie, the other of Hope, by Brun. The next contains a curious picture of the Holy Family, and a good one of the school of Lesueur, representing the Martyrdom of St. Stephen. In the third chapel, marble slabs contain a list of celebrated personages buried in the parish. The window has some beautiful stained glass. A Last Judgment is also to be noticed here. In the fourth is a curious stained glass window of 1568; and, in the fifth, a Crucifixion, with Louis XIII. and St. Louis introduced at the foot of the cross. In this chapel is a remarkable Entombment of Christ in stone, surrounded by the Virgin and six other statues of the size of life; also a fine picture, by Laval, of Paul and Silas before the magistrates of Philippi. In the chapel of the *Sacré Cœur* the Adoration is the subject of a good picture; here also is the Death of St. Louis; and in this and some of the following chapels will be remarked the sacred subjects on glass in the windows, with quaint mottos in old French verse. In the 7th is St. Charles Borromeo, by Varin (1627). A fine painting of St. Bernard praying, and of the Jews collecting manna, occupy the first chapel in the south aisle of the choir. On the wall, between this chapel and that of Ste. Geneviève, is an epitaph on Racine, written by Boileau, and one to Pascal, who was buried in this church. The last-named chapel contains a tomb, supposed, from an inscription near it, to be the original depository of the body of the Saint, but which from its mouldings must be of the 13th century. The

walls are hung with a vast number of votive images, &c. The altar is of white marble, of fine execution. Near this chapel, in the aisle are: Jacob blessing Isaac, St. Stephen Preaching, by Abel de Pujol, and his Martyrdom, by Lebrun, and next to the former, a large and fine picture, said to have been painted soon after 1709 by De Troy, representing, according to report, Anne of Austria, attended by the Parlement, imploring Ste. Geneviève, who makes intercession for the life of Louis XIII. Most probably, however, it is by Largillière, and represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine which then raged. In the left aisle of the choir is the pendant to this picture, one of equal dimensions, by Largillière, painted in 1696, and representing the Prévôt des Marchands and the city officers in full costume, with a great number of spectators, among whom are Largillière himself and the poet Santeuil, praying to Ste. Geneviève. They are said to be both votive pictures, offered by the City of Paris, and are worthy of a careful inspection. Farther on, in the chapel of the Virgin, are some fine frescos, painted by M. Caminade, namely, the Annunciation, the Adoration of the Magi, the Visit to St. Elizabeth, and the Death of the Virgin. Over the high altar will be observed the reliquary of Ste. Geneviève, and the Marriage of the Virgin is represented in the stained glass of one of the windows, unfortunately broken by a stray musket shot during the insurrection of June. In the aisle are two paintings by Grenier, of passages in the life of Ste. Geneviève, and one by Jouvenet, St. Paul preaching. In two chapels of the left aisle of the choir are pictures of St. Vincent de Paule, and Ste. Augustine, crowned with thorns. In the 1st chapel of the left aisle of the nave next to the transept, is the Plague of Paris, by Basse, and a Crucifixion; in the 2d, St. Louis in prayer; in the 3d, the Nativity, and a good picture of the Guardian Angel, after the manner of Mignard; and in the 4th, St. Stephen praying, by Maillot. The baptismal chapel has recently been painted by M. Aligny, one of the most celebrated landscape painters of France. The pulpit, by Lestoccard, after designs by Lahire, is supported by a figure of Samson, and ornamented with beautifully-carved statuettes. On the festival of Ste. Geneviève pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it. Pascal, Tournefort the botanist, Lesueur the painter, P. Perrault, Lemaître, Racine, Rollin, and the Abbé de Sacy, were interred here. This church, from the rich effect produced by its singular architecture, its pictures, and its other ornaments, is one of the most interesting of the capital. The interior is a favourite subject with French artists.

The LYCÉE NAPOLEÓN is established in part of the church and other buildings of the abbey of Ste. Geneviève, founded in the year 508 by Clovis and his queen Clotilde. The former was buried here in 511. Up to the time of the revolution of 1789 the tomb of this king existed in the church of St. Geneviève, but was evidently of more recent construction. This tomb was transported in 1816 to the abbey of St. Denis. The first church of Ste. Geneviève was burnt by the Danes in 857. Under the reign of Louis VII. the abbey was re-organized, on account of a quarrel which arose about a carpet which the canons had caused to be spread before the door of the abbey for the convenience of Pope Eugene III., who had come to Paris in 1145, having been driven away from Rome. The familiars of the Pope claimed the carpet as their own, on the ground that the Pope had sat upon it. The servants of the abbey would not allow the claim; high words ensued, followed by blows, and the carpet was torn to pieces in the fray. In consequence of this scandalous occurrence, a new abbot was named, and 12 new canons transferred to this abbey from that of St. Victor. The abbey was repaired and enlarged in 1177, and a school established in it. The church occupied the site of the rue Clovis. Little remains now of the old abbey except the western wing and a tower enclosed by the modern building of the lyceum. The former is of the 14th century, the upper part of the tower is of the 15th, and the side towards the rue Clovis (so called because the lower portion of the tower is said to have been built in his reign) was erected as late as 1825. The apartments still existing contain several objects of curiosity, such as a series of portraits of the sovereigns of France, from Philippe le Hardi to Louis XV., and also one of Mary Queen of Scots. This lyceum was called Collège de Henri IV. in 1814, but has now resumed the name it received in 1802. The sons of Louis Philippe were educated at this college. (See p. 113.) In the first court is a bust of Casimir Delavigne.

In the rue de la Vieille Estrapade, at No. 16, the visitor will find the entrance to a reservoir receiving water from the artesian well of Grenelle for the use of the Faubourg St. Marceau. It is composed of two receptacles, each 98 feet by 50, and 15 feet deep, containing in all 147,000 cubic feet of water. A third reservoir is constructed under it, to receive the water from Arcueil. That from Grenelle is at the temperature of 61 degrees Fahrenheit when it arrives here.

At No. 45 in the rue d'Ulm is the

ÉCOLE NORMALE.—This spacious building, occupied since April 1847 by the establishment, for particulars of which see p. 112, is entered by a spacious court fronted by a pro-

jecting pavilion, through which the visitor passes by a Doric vestibule into a large square court enclosed by the building. The architecture is in the style of the last century. Over the principal entrance are statues representing Science and Literature; and on the brackets which adorn the walls of the inner court are placed the busts of the eminent men formed by the École Normale since its institution in 1795. The number of pupils is nearly 100, of all persuasions. Spacious corridors lead to the lecture-rooms, cabinets of botany, zoology, fossils and mineralogy, natural philosophy, and laboratory of chemistry. Except the two latter, there is little remarkable in them. The library, on the first floor, is a spacious saloon, containing 20,000 volumes in fine oaken bookcases, and lit by 11 windows. The Salle de Réception is somewhat smaller, and will, it is said, soon receive the portraits, in medallions, of Lagrange, Laplace, Haüy, Daubenton, Monge, Berthollet, Volney, Bernardin de St. Pierre, Suard, Garat, and Laharpe, who were the first professors of this celebrated school at the time of its opening, July 17, 1795. The chapel is on the ground floor to the west; it contains a fine Saviour by Lavergne. The dormitories occupy the second story; the refectories, two in number, are on the ground floor to the north; under-ground are the kitchens, cellars, &c. This establishment may be viewed on Sundays at any time, and Thursdays after 4 o'clock.

The rue des Ursulines will lead the visitor nearly opposite to ST. JACQUES DU HAUT-PAS, 252, rue St-Jacques, second district church of the 12th arrondissement.—On the site of this church a chapel, dependent on the hospital du Haut Pas, existed in the 14th century. The present structure was commenced in 1630, the first stone being laid by Gaston of Orleans, brother of Louis XIII. When the choir was built, the works were suspended, but were resumed in 1675, by the munificence of Anne de Bourbon, Duchesse de Longueville, and terminated in 1684. The architecture of this church consists, externally, of a triangular pediment supported by four Doric columns, over the principal entrance; there are besides two lateral doors. The tower is square, and Doric also. The plan is slightly cruciform, the choir ends in a semicircle, and a single aisle surrounds both nave and choir. The right aisle alone is flanked by chapels; the opposite one of the nave has none. The 1st chapel in the former contains the font; here is a good St. Jerome, by Hubert, and an Annunciation. In the 2d is a Holy Family, by Delanoë, and a good Virgin and Child on wood, of the 15th century. In the transept is a fine Entombment, by Degeorges; and against the piers of the entrance to the choir are two plaster statues, one of St. Philip, by Grienerwald, the other St.



James, by Foyatier. In the choir, over the sacristy door, is the Presentation in the Temple. In the 2d chapel of the choir is a painting representing the Saviour blessing the world. Next is the 3d chapel, containing St. Philip preaching to the Phrygians, by Jacquard, and the same appearing to Theodosius, by Coutan. In the 4th, is St. Philip presenting Nathaniel to Jesus, by Holfeld, and the Miracle of the loaves and fishes, by Champmartin. The 5th is the Lady Chapel, of elliptical form, with a fine statue of the Virgin and Child; a Visitation and an Annunciation, both by Bouterweck, and four small paintings by Barret; St. Joseph with Jesus in his arms, St. Louis, St. James, and St. Catherine. A well-executed painting of the Virgin and Child, and a Magdalen, by Mme. Sommeson, will also be remarked. In the 6th are, Jesus Christ appearing to St. James, by Goyet, and his Calling of St. James and Judas, by Lestang. In the 7th is the Lapidation of St. James, and St. James as Bishop of Jerusalem, by Jonquieres. In the 8th is St. Magloire, by Goyet. The 9th is the chapel of St. Peter, with some excellent paintings; Jesus healing the step-mother of St. Peter, by Calvaert; Religion, Hope, Faith, and Charity, in four tableaux, by Lesueur, a St. Peter, by Restout (1728), and a *Sinite Parvulos*, by Gérard. In the 10th is Ste. Geneviève by Corbillet. In the five Saxon windows of the apsis are the figures of saints in modern stained glass. Cassini, the astronomer, was buried here, and the learned La Hire Cochin, rector of the parish, and founder of the hospital, &c.

Next door to this church is the

INSTITUTION NATIONALE DES SOURDS-MUETS.—For this institution France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding £500 a-year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils, whom he instructed to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was first brought into notice by the Emperor Joseph II. on his visit to the French capital in 1777. His sister, Queen Marie Antoinette, soon after visited the school, and the institution was ordered to be transferred by Government to a convent of Celestins, which had been suppressed. This, however, was not carried into effect till 1785. The Abbé de l'Épée, dying in 1790, was succeeded by the Abbé Sicard, who improved the system of instruction. During the revolution of 1789 this institution was transferred to the buildings of the Séminaire de St. Magloire, rue St. Jacques, where it still continues. The number of gratuitous pupils is 80; besides 10 admitted to half-pensions, and 10 to three-quarter pensions.

At present there are 102 male and 60 female pupils. The number of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 15, and must present a certificate from the authorities of his or her parish, of age, baptism, vaccination, being really deaf and dumb, and without the means of paying for education. The boys and girls are in different schools, where they remain six years, and are taught reading, writing, arithmetic, drawing, engraving, or some trade. The terms for boarders are 1,000 fr. a-year, besides 300 fr. paid on entering. From 90,000 fr. to 100,000 fr. are annually voted by the National Assembly for the support of this institution. The *Salle des Exercices* is Doric, and adorned with the busts of the Abbés de l'Épée and Sicard, and with a fine picture of de l'Épée, by the donor, M. Camus. It represents the Abbé de l'Épée embracing the young Count de Toulouse, at the moment when the latter, who was deaf and dumb and had been educated out of charity by the Abbé, recognizes the house of his relative, who had wilfully abandoned him. The refectories, dormitories, &c., are large and airy, and arranged as in the institution des Jeunes Aveugles. (See p. 382.) A garden is annexed to the establishment. The chapel is Doric; behind the altar is a remarkable oil-painting by Vernet, of Christ healing a deaf shepherd, and to the left is a picture of good execution by Peyson, a deaf and dumb artist, representing the Abbé de l'Épée on his deathbed. The figure seated next to the deathbed is the Abbé Sicard, and the young man in the foreground represents one Antoine Dubois, now 93 years old, and living in the establishment, in virtue of the will of the Abbé de l'Épée whose pupil he was. The trades taught here are shoemaking, tailoring, turning, joinery, and lithography. The days of admission are Mondays, Wednesdays, and Fridays, from 2 to 5.

Nearly opposite St. Jacques du Haut Pas, at No. 193, is the *Convent of the Dames de St. Michel*. The church has a Doric façade of some merit. On the same side of the street were the convents of the *Ursulines* and the *Feuillantines*; and between the latter and the *Convent of the Val de Grâce* was a house of *English Benedictines*, where part of the remains of James II. was buried, after bequeathing his head, heart, and intestines to the British Colleges. (1) - It is now used as a school.

(1) Part of the remains of James II. were found some years ago at St. Germain, where he died, and a handsome tomb was erected over them in the church of that place, by the munificence of George IV. It was the custom in those days to have different places of interment for different parts of the body of distinguished persons.

The rue des Deux Églises leads to the rue d'Enfer, where, at No. 63, will be found the *Couvent des Dames Carmélites*, where Mademoiselle de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*. In the chapel is a fine marble monument of Cardinal Berulle, founder of the convent. He is represented kneeling on a pedestal adorned with bas-reliefs. Opposite is another valuable bas-relief in marble, by Barrois, representing a Descent from the Cross, also a good bas-relief on the altar. The best paintings are : a Virgin and Child, Christ bearing the Lamb, by Guët, and an Annunciation, by Mueller, over the altar.

Returning to the rue St. Jacques, the stranger will find the HÔPITAL MILITAIRE and CHURCH DU VAL DE GRACE, 277, rue St. Jacques.—The buildings of this hospital belonged to a convent of Benedictine nuns, who were originally established at the Val Profond, near Bièvre le Chatel, three leagues from Paris, but removed to the capital, in 1621, by Anne of Austria, consort of Louis XIII. The community were at first lodged in the Hôtel du Petit Bourbon, in the faubourg St. Jacques ; but a few years after they built a convent, of which the queen laid the first stone in 1624, contributing about one-half of the expense. The queen, having been married 22 years without issue, made vows in several chapels, &c., and, among others, in that of the Val de Grâce, where she promised to build a church, if her desire to give an heir to the throne should be realised. At length, on Sept. 6, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII., the queen prepared to fulfil her vow. On April 1, 1645, Louis XIV. laid the first stone of the church with great pomp. The elder Mansard furnished the plans, and superintended the execution of the building for some time, but, having lost the queen's favour, it was entrusted to Lemercier, and subsequently to Le Muet and Leduc, who deteriorated the original design. A quadrangular court is entered by a railing facing the street ; the sides are adorned with ten triangular pediments supported by columns of irregular Doric design. To the left is the bronze statue of Baron Larrey, the celebrated surgeon, on a pedestal of white marble, adorned with four bas-reliefs of the same metal, representing the battles of la Beresina, the Pyramids, Austerlitz, and Somo Sierra, where Larrey distinguished himself. The statue, which is 9 feet high, represents Larrey resting against a howitzer, on which are placed some of his works. In his right hand he holds Napoleon's will opened at the words : " I leave 100,000 fr. to the Surgeon-in-chief Larrey, the most virtuous man I know." This monument is by David d'Angers. In front is the church, with a dome resting on a lofty

drum, strengthened around by buttresses, adorned with Composite pilasters, and pierced with sixteen windows; four campaniles, or small bell-turrets, stand out from the gallery on which the dome rests. The front is ornamented with a portico of Corinthian columns supporting a pediment; above is a range of Composite engaged columns bearing a second pediment. The entrance is approached by a flight of large and wide steps. The plan of the church is that of a Latin cross; in the nave the public used to attend service, and in the other parts were chapels for the nuns of the convent and for the ladies of the Court. The intersection of the cross is circular, four lofty arches open into the transepts. The nave is flanked by chapels communicating with each other, now devoid of altars, except one in the nave, where the altar-piece is an Ascension. The decorations of this, as well as the other parts of the church, are Corinthian, and are executed with great precision and boldness. All the sculptures are by Anguier. In the spandrels of the arches of the nave are large figures in alto-rilievo, representing the Christian Virtues, and the vaulting of the ceiling presents richly-decorated compartments, filled with figures of saints. The pendentives of the lower dome contain circular compartments, in which are fine alti-rilievi of the four evangelists. The vault of the dome is admirably painted on stone by Mignard, and has been reputed as one of the finest frescos in France. Around the frieze below the gallery is the following inscription: *A. M. D. G. Anna Austrie D. G. Francorum Regina Regnique reatrix, cui subjecit Deus omnes hostes ut conderet Domum in nomine suo.* The high altar is surmounted by a magnificent canopy, supported by six fluted spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. Four angels placed on the entablature of the columns hold censers, and from palm-branches are suspended others, with scrolls bearing inscriptions. The whole is terminated by a globe and cross. In front of the altar, and in the centre of the intersection of the cross, the letters A. L. (Anne-Louis) are inlaid in the pavement, which here, as well as throughout the whole of the edifice, is formed of rich marbles. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, which is a beautiful piece of architecture, a crimson curtain screened the superiors of the convent from the view of the congregation. In one of these chapels, formerly the oratory of Anne d'Autriche, whose bust is seen on the ceiling held by an Angel, are frescos representing views from Spain. In the northern arm of the cross is the entrance to a vault where the remains of the abbesses were deposited, on marble shelves.



Here also is shown a cabinet, where the hearts of the Bourbon family were preserved encased in silver, a custom originating from the foundress having bequeathed her heart to this church. The remains of Queen Henrietta, wife of Charles I. of England, were placed here. The nuns were buried underneath the nave, in a vault, the entrance of which is near the western door. A small confessional, with a strong iron grating, opens into the church near the high altar, from one of the passages behind. This was the confessional used by Mlle. de la Vallière, previous to her taking the vows; from the windows of the above-mentioned passage is seen the building she occupied at that period. During the revolution of 1789 the church was converted into a depot for the *matériel* of military hospitals, and thus escaped the fury of the populace. Under Napoleon the convent became an hospital for soldiers. In 1826, the church was repaired, and restored to divine worship. The associations connected with this place are interesting, from the fact that it was once the fashionable convent for members of the nobility of France. A fine statue of the celebrated surgeon Broussais, who is interred here, stands in the court of the hospital. The church is open every day, and the vaults, &c., are shown by a military attendant.

At No. 21, in the rue de l'Arbalète, is the

ÉCOLE DE PHARMACIE.—The school occupies the site of an ancient convent, called Hôpital de Lourcine. The first botanical garden in France was formed in the grounds of this convent in 1580, on the model of that of Padua. There is a cabinet of specimens of all kinds of drugs, with a select mineralogical collection, well worthy of inspection; also a small but select library, open daily to the public from 10 to 3. Underneath is the hall of meeting, containing some interesting portraits of French physicians. Strangers may visit this establishment every day except Sunday. (See p. 151.) The botanical garden has a separate entrance at No. 9.

In the rue des Postes, at No. 42, is the elegant building of the Collège Rollin, and at No. 30, the

SÉMINAIRE DU ST. ESPRIT.—This building was erected in 1769, for a seminary, which was suppressed in 1792, and restored in 1815. It has a fine bas-relief above the pediment of the church, representing a missionary preaching. (See p. 125.) It contains some tolerable pictures.

Next door to this was the *Collège des Anglais*, a seminary established by letters patent granted by Louis XIV., in 1684, which authorised Catholics, who could not be educated for the priesthood in England, to live in an ecclesiastical community. The house, suppressed in 1792, is now let for secular purposes.

At No. 5, rue des Irlandais, is the

COLLÈGE DES IRLANDAIS, a handsome and commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right wing is the chapel, distinguished by its simple neatness. It was built after the designs of Bellanger, in 1780, and is dedicated to the Virgin, whose statue in marble is over the altar. To the right of the Virgin, on entering the chapel, is a painting of St. Patrick, and on the left one of St. Bridget, patroness of the Irish. In a vault beneath repose the ashes of several distinguished Irish. Above the chapel is the library, containing a large collection of works, principally theological. It is said that James II. bequeathed his intestines to this college, but no monument remains to indicate the spot where they were deposited. This institution is under the direction of British catholic subjects, who exercise their authority under the superintendence of the Minister of the Interior; it consists of an administrator, a prefect of study, a bursar, four professors of morals and of dogmatic theology, of philosophy, of classics, a physician, and about 100 Irish students, of whom about 25 priests graduate annually. A great number of bursarships belong to this college, which by the exertions of the principal, Dr. Milly, and the reputation of its learned professors, is in a very flourishing condition. Similar establishments were founded at different epochs, and in different parts of the kingdom, by permission and under the control of the Kings of France.

The rues de la Vieille Estrapade and Fourcy lead to the

ÉCOLE POLYTECHNIQUE, rue Descartes, established in 1795 in the buildings of the Collège de Navarre, founded in 1304 by Philippe le Bel and Joan of Navarre. A fine hall and chapel of the 14th century belonging to the old college still remain. A new front has been erected to this inconveniently-placed institution, facing the old *place*, to which it now gives its name. It is ornamented with bas-reliefs representing implements and machines of war and peace, with five medallions on the attic, of Legrand, Laplace, Monge, Bertholet, and Fourcroy. (See p. 113.)

On the small square in front of this establishment is the new Fontaine Ste. Geneviève, replacing one erected in 1625. It forms a hemicycle; the water issues from three lions' heads.

In the rue de l'École Polytechnique, forming a direct communication between that establishment and the Place Cambray, at No. 6, will be seen a few remains of the chapel of the *Collège des Grassins*, founded by Pierre Grassin d'Ablon in 1569, for poor scholars in divinity.

In the rue de la Montagne Ste. Geneviève, at No. 37, is the

*Collège de la Marche*, now occupied by the *Crèche Ste. Geneviève*. Nearly opposite to it are the remains of the *Collège* or *Séminaire des Trente-Trois*, so called from the number of scholars it contained, 33 having been the age of our Saviour.

At the lower end of this street is the

MARCHÉ DES CARMES, or DE LA PLACE MAUBERT, established in 1818, upon the site of the convent des Carmes.—Its plan resembles that of the *Marché St. Germain*; but it is less spacious and commodious. In the middle is a fountain, a pilaster surmounted by heads of Plenty and Commerce.

In the adjoining *rue des Carmes*, and facing the market, was the *Collège de Lisieux*, the buildings of which still remain entire, and are now used partly as a barrack, and partly as the *Magasin Central des Hôpitaux*. In the same street was the *Collège de St. Jean de Beauvais* and the *Collège de Presle*, some remains of the latter of which may perhaps be made out. In it Peter Ramus was massacred during the *St. Barthélemi*. At No. 23 was the *Collège des Lombards*, once the principal Irish college, which, with its chapel of the 17th century, of rather curious design, still exists.

The *rue St. Jean de Beauvais*, running parallel to this, is also interesting to the antiquary, as containing some old colleges, now appropriated to other purposes. The principal school of law was here, and the remains of the chapel of the *Collège de Lisieux*, already alluded to, may be seen at No. 5. At the upper end of this street an obscure passage leads to a court, having another entrance by the *Place Cambrai*, where the visitor will find a very curious square tower of the 13th century, called *La Tour Bichat*, or *La Tour de St. Jean de Lateran*; it contains a low vaulted apartment on the ground floor, a larger one above, and a third at the top. This tower is all that remains of the house of the *Knights Hospitallers*, established in 1171, at Paris, afterwards known as the *Chevaliers de Malte*. In the adjoining *Cour de la Vacherie*, the antiquarian visitor will find, in the corner to the right, some curious remains of a chapel, of very early date, now a storehouse.

The visitor may now complete his tour through this classic land of the old colleges of Paris, known by the name of the "Quartier Latin," by proceeding to the *rue du Fouarre*, one of the most miserable streets in Paris, but one of the most celebrated in the early days of the University. It then contained several schools, where public disputations were held, and is supposed to have derived its name from straw spread on the ground for the scholars to seat themselves on. The works of Dante, Petrarch, and Rabelais contain frequent allusions to this street. In 1368 the statutes of the *Collège de Justice* or-

dained that any boursier of 6 years standing, who should have proved unable to sustain an argumentation in this street, should be excluded from the college. In the same year gates were placed at the extremities of this street.

In the rue de l'Hôtel Colbert is a house, No. 20, erroneously said to have been inhabited by that statesman. The court contains some bas-reliefs of the time and style of Jean Goujon.

At No. 13, in the rue de la Bûcherie, is a small building, surmounted by a dome, formerly the School of Medicine.

### SOUTHERN PORTION

This portion will be most conveniently commenced by the OBSERVATOIRE, adjoining the rue d'Enfer.—Upon the establishment of the Academy of Sciences in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was already far advanced, John Dominic Cassini, the astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted to its purpose, that, at his suggestion, several alterations were made, which, however, did not render it suitable for taking accurate observations. The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two lateral octagonal towers. In the north front is a projection of 24 feet, from which the building is entered. The platform on the top is 85 feet from the ground. The whole building is of stone, neither wood nor iron having been used. The principal part of this edifice being found useless, a low building has been erected on the east, in which nearly all the observations are made. This is so placed that two sides are parallel, and two perpendicular, to a meridian line traced on the floor of a room on the second story, from which French astronomers count their longitude; its direction is marked by an obelisk at Montmartre, distant nearly three English miles and a half from the Observatory. On this line, between Dunkirk and Barcelona, the observations were made for determining the length of the arc of the terrestrial meridian between the equator and pole, now fixed at 5,130,740 toises. (1) The line of the southern front is taken as the latitude of Paris. This observatory is the centre from whence have diverged the several trigonometrical calculations for forming the map of France, known as *la Carte de Cassini*, or *de l'Observatoire*, in 182 sheets. Underneath

(1) The ten-millionth part of this length has been adopted for the *mètre*, or standard linear measure in France.



the building are some subterranean chambers, now no longer used, which were originally constructed for making astronomical observations, by means of openings through the roof of the edifice, for experiments on gravitation, &c. On the first floor is a telescope 22 feet in length, and 22 inches in diameter, not now used; there is also an achromatic telescope of large dimensions. The collection of modern telescopes and astronomical instruments of all kinds attached to this institution is exceedingly good. On the second floor is a spacious room, containing globes, various magnetic instruments, the meridian line upon the floor, and the marble statue of Cassini, who died in 1712, aged 87. A fine white marble statue of Laplace, the celebrated astronomer, by Garraud, has also been lately placed here. Upon the floor of another room is a map of the world, engraved by Chazelles and Sedileau. Upon the roof of this edifice, formed of thick stones, is an anemometer, which indicates the direction of the wind, upon a dial in one of the rooms. There are also two pluviometers, for ascertaining the quantity of rain which falls at Paris during the year. The eastern tower is covered with an immense rotatory cupola of copper, by means of which the observer may safely point his instrument to any part of the heavens without inconvenience from the weather. Smaller ones of similar construction cover two little turrets on the roof. The number of steps leading to the roof is 162. A well-selected library of 45,000 volumes, for the use of the professors and observers, is attached to the establishment. The building on the east is entered from the first floor of the principal structure. It contains various instruments, and among others a transit instrument. The roof of this small building, and of the cupola of the upper platform, opens in various parts, by means of simple mechanical arrangements; and observations are made here every night. The *Bureau des Longitudes* holds its sittings here. (See p. 107.) The Observatory is now surrounded by a terrace, according to the original plan of Perrault, and the outer court enclosed by railings and pavilions. In one of the wings added to the main building is an amphitheatre for 800 persons, where M. Arago gives his popular lectures on astronomy every year. The cabinet of instruments is closed to the public, and no recommendation short of an acquaintance with M. Arago will give the visitor access to it; but the rest of the building may be visited by applying to the porter. A wide avenue, planted with trees, leads straight to the garden of the Luxembourg.

Next door to the Observatory, is a reservoir for water, which is deserving a visit from the antiquarian. The visitor on descending a few steps will see four vaulted chambers with

reservoirs receiving water from Arcueil. Part of the vaulting is of Roman construction; the more modern parts and the chief conduit date from Marie de Médicis, who laid the first stone with great ceremony in 1624. The largest chamber of this reservoir has 78 arches; it is 31 metres by 30, and contains 1395 cubic metres of water (368,286 gallons). In the court may be seen some fragments of water-pipes of Roman construction. A small fee is expected from visitors by the person who shows this place.

On the space between the garden of the Luxembourg and that of the Observatory, against the wall to the east, opposite to the reservoir, the unfortunate Marshal Ney was shot, in December, 1815.

In the rue d'Enfer, at No. 74, is the

HOSPICE DES ENFANTS TROUVÉS ET DES ORPHELINS, founded by St. Vincent de Paule, in 1638, and through whose exertions it was augmented at several periods between that time and 1648. In 1667, on a decree of the Parlement, the managers erected the *Hospice des Orphelins* in the Faubourg St. Antoine, and placed the Enfants Trouvés at the corner of the Parvis Notre Dame. At the revolution of 1789, the latter were removed to their present house, formerly the Convent of the Prêtres de l'Oratoire. At the same time the ancient abbey of Port Royal, in the rue du Port Royal, was appropriated to the same purposes. The latter is now a lying-in hospital, and the former only is appropriated to children. The buildings are plain, but airy and comfortable, and the chapel contains nothing of interest except a statue of St. Vincent de Paule, by Stouf. For statistical and general information concerning this establishment, see page 130.

A little beyond is the

INFIRMERIE DE MARIE THÉRÈSE, 116, rue d'Enfer, for an account of which, see page 133.

Crossing the Barrière d'Enfer, and following the outer boulevard to the left, the stranger will see the terminus of the Sceaux railway. (See p. 551.) Next follows the *Barrière d'Arcueil*, or *St. Jacques*, immediately within which the GUILLOTINE used to be erected before 1852 whenever there was an execution. It is now erected on the Place de la Roquette. For further information see page 300.

A few steps to the right of the Barrière d'Enfer is the entrance to the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to that purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other ceme-



THE CATACOMBS.



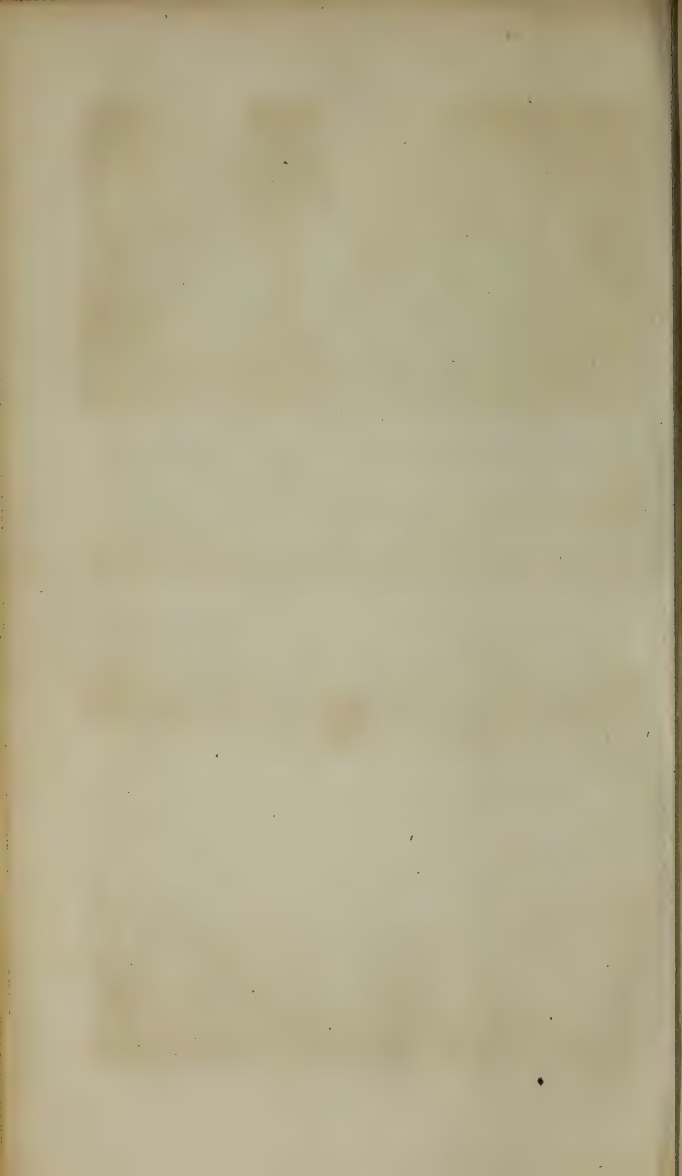
PONT LOUIS PHILIPPE.



PONT D'AUSTERLITZ.



GARDEN OF PLANTS.





teries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which the Observatory, the Luxembourg, the Odéon, the Val de Grâce, the Panthéon, the rues de la Harpe, de St. Jacques, de Tournon, de Vaugirard, and several other streets, are completely undermined. (1) Some sinkings of the ground having occurred, a commission was appointed to direct such works as might be required. Engineers and workmen were immediately employed to examine the whole of the quarries, and prop the streets, roads, churches, palaces, and buildings of all kinds, which were in danger of being engulfed. The thought of converting the quarries into Catacombs originated with M. Lenoir, lieutenant-general of the police. That part of the quarries under the Plaine de Mont Souris was allotted for this purpose; a house, known by the name of *la Tombe Issoire*, or *Isauard*, (from a famous robber, who once infested that neighbourhood,) on the old road to Orleans, was purchased, with a piece of ground adjoining; and every preparation was made by sinking a shaft, propping up the cavities, and walling off various portions, for receiving the dead. The ceremony of consecrating the Catacombs was performed with great solemnity on April 7th, 1786, and on the same day the removal from the cemeteries began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, followed by priests, chanting the service of the dead, and when they reached the Catacombs were shot down the shaft. The tomb-stones, monuments, &c., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Issoire; some of them were very curious, and among them was the leaden coffin of Mme. de Pompadour. They were all destroyed however during the revolution of 1789, and a *guin-*

(1) The ascertained extent of quarries under the surface of Paris is 674,800 mètres, or about 200 acres:—viz., under the public roads or streets, 182,850, and under the other parts of the city, 491,950; but it is probable that they extend much further. Judging by variations of the surface, by the fissures which have taken place, and by those which are still occasionally occurring, it may be presumed that these excavations run in galleries under one-sixth of the capital. The quarters under which the principal portion of them lie are the faubourgs St. Marcel, St. Jacques, St. Germain, and Chaillot. The quantity of stone which they have furnished for building has been estimated at 11,000,000 cubic mètres. All these collected into one mass would form more than three times the height of the towers of Notre Dame. The quarries within the department of the Seine are 932 in number, producing annually materials worth 10,000,000 fr., and employing 4,000 workmen.

quette erected on the spot. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of arranging the bones was commenced under the direction of M. Hericart de Thury. Openings were made in many places to admit air, channels formed to carry off the water, steps were constructed from the lower to the upper excavations, pillars erected to support the dangerous parts of the vault, and the skulls and bones built up along the walls. For some years past admission into them has been strictly interdicted, on account of the dangerous state of the roofs of the quarries, on which a considerable sum is spent annually in propping and repairing. Admission at present, though still attended with difficulty, is not absolutely impossible, and a letter addressed post paid to M. Lorieux, Ingénieur des Mines, No 10, rue Taranne, occasionally receives a favourable answer. The principal entrance is at the Barrière d'Enfer, in the garden of the western octroi building. The staircase leading thence down to the Catacombs consists of 90 steps; at the bottom of which a series of galleries conducts to that called *Port Mahon*, from an old soldier, who worked here and amused his leisure hours, for 5 years, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. At a short distance from this spot are some enormous fragments of stone nicely balanced on a base hardly exceeding a point, and in this equilibrium they have remained for more than two centuries. (1) About 200 yards further on is the vestibule of the Catacombs. It is of an octagonal form. On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription:—*Has ultra metas requiescunt beatam spem spectantes*. The vestibule opens into a long gallery lined with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller

(1) Instances of similar *rocking-stones*, or *Logan-stones*, as they are termed, are frequent in several parts of Great Britain: those of Tywyneck in Wales, and of St. Agnes's Island (Selly group), are celebrated. Oliver Cromwell caused one at Sithney to be thrown from its support, as being a heathen monument. In 1824, a Lieut. Goldsmith B. N., in a frolic, threw down a very remarkable one at Castle Treryn, in Cornwall: but subsequently, ashamed of what he had done, replaced it by the aid of a powerful machinery: and it still exists, as nicely balanced as before,

bones. This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged; and in the centre, or niches of the walls, are vases and altars, some of which are formed of bones, and others are ornamented with skulls of different sizes. These chapels contain numerous inscriptions; one is called the *Tombeau de la Révolution*, another the *Tombeau des Victimes*, and enclose the bodies of those who perished either in the early period of the revolution of 1789, or in the massacres of the 2d and 3d September. On a large stone pillar is the inscription *Memento, quia pulvis es*; and on another are sentences taken from the work of Thomas à Kempis, "The Imitation of Christ." Here is a fountain also, in which some gold fish were put, and in which they lived but did not spawn. The spring was discovered by the workmen; the basin was made for their use, and a subterranean aqueduct carries off the water. M. Héricart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription containing the words of Christ to the Samaritan woman. A faint mouldering smell is perceived, but not to a disagreeable or dangerous degree. Two cabinets have been formed in the Catacombs by M. Héricart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries; the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear. The album which is kept at the Catacombs contains a great many effusions of sentiment, a few of devotional feeling, and numerous contemptible and profligate witticisms. Calculations differ as to the number of bones collected in this vast charnel-house; it cannot, however, be doubted that it contains the remains of at least 3,000,000 of human beings.

At No. 57 in the rue du Faubourg St. Jacques is a large convent, now inhabited by the Dames de St. Joseph.

Lower down, at No. 47, is the

HÔPITAL COCHIN, 45, rue du Faubourg St. Jacques.—This institution was founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780, and its buildings were finished in 1782. It was at first intended by the founder for his own parishioners; but patients, of the same classes as those of the Hôtel Dieu, are now received from all parts of the capital. (See p. 155.) The building consists of a main body with three pavilions, the central one having two Doric columns bearing an entablature. Strangers may visit the hospital daily.

In the adjoining rue de la Santé, at No. 7, is a convent of the *Dames Augustines du Sacré Cœur*, erected at a cost of two

millions of francs. Besides a boarding-school for young ladies, this convent also has accommodation for female invalides, who are attended here as in a *Maison de Santé*. The exterior is simple; within is a spacious court surrounded by a Doric arcade; the chapel, opposite the entrance, is entered by a portico of four Ionic columns supporting a pediment; the interior is Corinthian, and remarkably elegant, but otherwise uninteresting.

In the rue des Capucins, 15, Faubourg St. Jacques, is the

**HÔPITAL DU MIPI.**—This building was erected by the Capuchin friars, and occupied as a monastery till 1784; it was then converted into an hospital for nurses and new-born infants affected with syphilitic complaints. In 1792 adults of both sexes were admitted, and it became a general syphilitic hospital. Subsequently it was deemed necessary to separate the sexes, and females were sent to another hospital, the *Lourcine*. (See p. 156.) Days of admission, Wednesdays, from 1 to 3, and Sundays, 2 to 4. Apply to the Director.

In the street opposite, the visitor will find the

**MAISON D'ACCOUCHEMENT**, 3, rue du Port Royal. (See p. 150.)

The rues des Capucins et des Bourguignons lead to the

**HÔPITAL LOURCINE**, rue de Lourcine. (See p. 156.)

Following the rue de Lourcine eastward, the visitor will find, in the rue Mouffetard,

**ST. MÉDARD**, third district church of 12th arrondissement.—It was the parish church of the village of St. Médard as early as the 12th century, and was dependent on the abbey of Ste. Geneviève. The front consists of a plain gable with buttresses, adorned with attached and crocketed pinnacles and a graceful pointed window over the porch, which however is Saxon. The nave and aisles are of the end of the 15th century; the choir and its arcades are of the dates 1561, 1586, when many repairs and additions were made to the church. The square tower, supporting a spire, is probably as old as the nave. In 1685 and 1784 the church was “embellished,” to use the language of the time, and the deformities of its choir and chapels added. Most of the key-stones bear bas-reliefs, and the groinings, with their ribs and pendant bosses, are exceedingly graceful. In many of the windows valuable specimens of old stained glass will be remarked. In the first chapel in the right hand aisle, on the panel of the altar, a valuable old painting on wood will attract attention; it represents the Descent from the Cross. The 2d is the Chapel of St. Fiacre, painted in fresco by Leuillier; to the left, St. Fiacre is represented preaching, and opposite, affording relief to the poor on a winter's day. The figures of Charity and Humility are on each side of the window. Next is a plaster Descent from the Cross, not with-



out merit, and in the Chapel of the Crucifixion a Dead Christ, and several small paintings of some value, among which may be mentioned the Virgin and Saviour, St. Francis de Sales, and St. Vincent de Paule. A very good Annunciation is in the following one. The 7th chapel, behind the choir, slightly cruceiform, is dedicated to the Virgin, and is remarkable for the Marriage of the Virgin, by Caminade, and the ceremony of the *Rosières*, instituted by St. Médard. There are also two plaster statues; the one is St. Joseph, by Jacquot, the other St. Philomène, by Dubois. The 8th chapel has a fine picture of Ste. Geneviève, by Watteau. In the 9th is a picture of the Flemish school, representing the Virgin learning to read under the tuition of St. Anne, her mother. In the 11th, and last worth mentioning, is a new painting by Boulanger, St. Denis causing an idol to fall by miracle. There are two organs: the larger is over the entrance; the other in the right aisle. Over the canopied seat in the nave are the four evangelists, painted on canvass.—Some curious historical events are connected with this church. In 1561, an attack was made on it by some Calvinists, after hearing a sermon in a neighbouring house. Several of the congregation in the church were killed, and much damage done to the altars and windows. In 1727, the Abbé Paris was buried in the cemetery, and in 1730 the “convulsions” at his tomb began, which gave rise to the sect of the Convulsionists. All the lamentable displays of religious extravagance of that sect took place in and about this church; and the scandal occasioned by them was only suppressed by closing the cemetery in 1732. (1) The advocate Patru, the French Quintilian, and Nicole, the moralist, were buried here.

At the corner of the rue Censier is the *Fontaine de Bacchus*, so called from a figure placed in a circular aperture, holding a goat-skin, but greatly damaged in the insurrection of June 1848.

The rue Mouffetard here crosses the small stream of the Bièvre (see page 32), which however is only visible in some of the adjoining streets. Its muddy and unwholesome waters are of great value to the numerous tanners and dyers, established along its course from time immemorial.

The rue Mouffetard leads southward to the

MANUFACTURE NATIONALE DES Gobelins (TAPESTRY AND CARPET MANUFACTORY).—From the 14th century dyers of wool have been established in the Faubourg St. Marcel, upon the Bièvre, the water of that stream being favourable to the process

(1) On this occasion some poet (probably a convulsionist) inscribed on the gate the following distich:—

De par le roi, défense à Dieu  
De faire miracle en ce lieu.

of dyeing. One of them, Jean Gobelins, who lived in 1450, acquired considerable property in the neighbourhood. His descendants continued his trade with success, and, having become extremely rich, discontinued business, and eventually filled various offices in the state. To them succeeded Messrs. Canaye, who, not confining themselves to dyeing wool, worked tapestry for hangings, a manufacture until that period confined to Flanders. About 1655 they were succeeded by a Dutchman named Gluck, bringing with him a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to erect it into a royal manufactory. The houses and gardens of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. (1) Here is also the celebrated carpet-manufactory, which was made a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops, originally placed in the Louvre, were transferred, in 1615, to a soap-manufactory at Chaillot, and the establishment hence derived the name of *La Savonnerie*. In 1826 it was annexed to the Gobelins. The visitor, on entering, will pass through three rooms filled with specimens of rich tapestry and carpets of the 17th and 18th centuries, mostly executed at this establishment. Next follow the work-rooms for tapestry and carpets, six in number, containing 25 looms. The work is called the *haute-lisse*, from the warp being placed vertical, in contradistinction to the *basse-lisse*, done at Beauvais, where the warp is horizontal. In the tapestry-work, which is called *tissu*, the workman stands at the back of the canvas on which he is employed, with the model behind him, to which he occasionally refers, in order to adjust the colour of his woollen or silken thread to that part of the picture he is copying. The object of the process being to present as smooth and delicate a surface as possible, all cuttings and fastenings are performed at the back. Hence the necessity of his working on the wrong side. The carpet-work is called *velours*; here the workman stands on the right side, with the model over his head, at a proper distance from his eyes. As a woolly surface is required, the workman, in weaving, cuts on the right side of the piece. The carpets manufactured here are considered far superior to the Persian for the evenness of their surface, the fineness and the strength of their texture. The colours and designs are per-

(1) Lebrun painted his famous battles of Alexander the Great as patterns for this manufactory,

feet. Some of the carpets take as long as 5 to 10 years to be made, and cost from 60,000 to 150,000 fr., and even at these high prices the workmen are very inadequately paid. None are sold. The largest carpet ever made is probably that manufactured at La Savonnerie, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1300 feet. About 120 workmen are employed in the establishment; they earn from 1500 to 2,500 fr. a-year, and receive pensions of from 600 to 1000 fr. when disabled by age or infirmity. The productions of this manufactory, which belongs to government, are chiefly destined for the palaces of the State. The exhibition-room, which had been closed during the last few years, was re-opened in May 1851; it contains some valuable tapestry of the reigns of Francis I., Louis XIV., and Louis XV., besides some modern specimens executed during the Restoration. Connected with the manufactory is an establishment for dyeing wool, directed by able chemists, where an infinite variety of shades, many unknown in the trade, are produced. It consists of two large rooms; one for the process of dyeing, the other containing presses where the dyed wool is deposited. There is also a school of design; and an annual course of lectures on chemistry, as applicable to dyeing, is given here from October to January. The closeness with which the painter's art can be here imitated will excite the visitor's astonishment. A catalogue may be had at the lodge for 15 sous. Apply with passports, on Wednesdays or Saturdays, from 1 to 3 in winter, and 2 to 4 in summer.

Near this is the reservoir that supplies the faubourg St. Marcel.

Descending along the rue Mouffetard, the stranger will find, at No. 28, rue du Petit Gentilly, the

MAISON ST. CASIMIR.—This small charitable foundation for the education of the children of Polish exiles, established in 1846, and mainly supported by the efforts of the patriotic Princess Czartoryska, is under the direction of six Polish sisters of charity, driven by persecution from their native soil. Here, with that persevering patriotism which distinguishes their unfortunate nation, they have created a little Poland around them; 40 children learn their native language here, and receive instruction at their hands. The neatness and order that pervade this establishment, the airy and tidy dormitories, the simple refectory and school-room, the small but cheerful garden with its homely chapel, will interest and please the visitor, notwithstanding the melancholy recollections with which they are associated. The gifts of private charity which this community receives are applied to the relief of Polish widows or orphans.

From hence the visitor may proceed to the Maison Blanche,

a suburb adjoining the Barrière d'Italie, or de Fontainebleau, which obtained a melancholy celebrity in the insurrection of June 1848, from the murder of General Bréa. This crime was committed at No. 66, on the route de Fontainebleau, 10 minutes' walk from the Barrier, now replaced by a small church, in the Gothic style; the altar stands on the very spot where the General fell, and the church is dedicated to St. John the Baptist, the patron saint of the unfortunate victim. (1)

Within this Barrier, on the Boulevard de l'Hôpital, is the *Abattoir de Villejuif*, so called from a small village without the walls; this slaughterhouse is a counterpart of the others.

Northward along the Boulevard de l'Hôpital is the rue du Marché aux Chevaux, where, at No. 15, is the beer-brewery of M. Dumesnil, whose cellars form part of the ancient quarries from which Paris was built, and are a continuation of the Catacombs. A solid winding staircase of 10 feet diameter and 84 steps leads down to them; the roof of the cellar, which is flat, is supported by piers in masonry 6 feet high; the *ensemble* forms a vast subterranean labyrinth. To visit them apply at the counting-house, whence a person will be sent to conduct the stranger. Ladies are recommended not to try the experiment.

(1) On June 24, 1848, Gen. Bréa, who commanded the troops on the side of the rue Mouffetard, had succeeded in taking all the barricades of that street, which had been defended with the greatest obstinacy. The insurgents still defended the Barrière de Fontainebleau, where they had made a formidable barricade. Gen. Bréa, in order to put a stop to bloodshed, advanced in company with Capt. Mangin, aide-de-camp to Gen. Damesmes, in order to parley with them, and induce them to surrender. He, however, harangued the multitude in vain; nevertheless they invited him to alight and come amongst them, that they might hear him better. Suspecting no treachery, the general, obeying the impulse of a kind heart, did as he was desired. But no sooner had he and his companion crossed the barricade, than they were seized by the ruffians, dragged to the above-mentioned house, and summoned, on pain of death, to order the force under his command to lay down their arms. On his refusal, he was given an hour's time for reflection, with an intimation that if at the end of that period he had not made up his mind to prefer infamy to death, his doom and that of his fellow-prisoner was sealed. The hour passed, and found the noble victims ready to sacrifice their lives for their personal honour and the welfare of their country. Two hours after their death, the barrier and the scene of this horrid crime were occupied by the troops. Gen. Bréa was born in 1790; he had served in the campaigns of Calabria, Spain, Belgium, Saxony, and Russia, and had been wounded at the battle of Leipzig. His murderers were tried by court-martial, convicted, and executed.



A few steps further the visitor will find the

**MARCHÉ AUX CHEVAUX.**—The horse-market was originally established on the Boulevard des Capucines, in 1604, by Henry IV., and transferred hither in 1642. In 1818 it was planted, and the ground arranged so as to form avenues for exercising horses. In the middle are two plain marble fountains surmounted by lamp-posts; at the sides of the avenues are stalls; and on one side is an *essai*, or artificial hill, with a steep ascent and descent, for trying the strength, &c., of draught-horses previous to purchase, which is done by tackling them to a cart with the wheels clogged. The market is held on Wednesdays and Saturdays, from 2 till 4 in winter, and from 1 till dusk in summer. Few horses but those for ordinary purposes are sold here. Mules and asses may also be had. The police regulations tend to diminish roguery here *if possible*.

On the same spot is held the *Marché aux Chiens*, or dog-market, every Sunday from twelve till two; and in the adjoining rue Poliveau is the *Fourrière des Chiens*, or dog-pound, where dogs found in the streets are kept for a week, and afterwards hanged, unless claimed by their owners.

The visitor having crossed this *Marché* will find himself again on the Boulevard de l'Hôpital, opposite to the

**HOSPICE DE LA VIEILLESSE (FEMALE), or LA SALPÊTRIÈRE.**—The civil war under Louis XIV. had drawn an immense number of indigent to Paris, and in 1656 the establishment of a general hospital for them was ordained. Extensive buildings, occupied as a saltpetre-manufactory, were granted, and M. Bruant charged to make the necessary alterations. The Hôpital is 1680 feet in length, and 1164 in breadth. A Doric gateway leads to a court, which serves as a promenade. The principal front to the northwest is above 600 feet in length, and has four projecting pavilions. In the centre is a vestibule fronted by three arches, leading to the church, a heavy building, but not devoid of an air of grandeur from its immense size. The nave and transept intersect each other in a large octagonal space, into which four large chapels, also octagonal, open. The sections of the cross are each 60 feet long, as is also the diameter of the circular part, which is domed. The buildings of the hospital are not remarkable for any thing, except their vast size. There are two gateways, one of which, belonging to the wing built by Cardinal Mazarin, is named after him, and bears in the tympanum his arms supported by two figures in bas-relief. In 1662, from 9,000 to 10,000 paupers were admitted here. It is now exclusively appropriated to the reception of women, who are divided into three classes, viz.:—1, *Reposantes*, or aged officials of the hospitals; 2, indigent persons,

divided into valid inmates, or afflicted by old age only, infirm, or decrepid and incurable patients; 3, epileptic persons and lunatics. It is always full. The total number of beds for patients is 4438, the Municipal Council having lately suppressed 500 of them, in order to apply the economy resulting therefrom to out-door relief. The number of beds occupied by lunatics, idiots, or epileptic patients, is 1470. The lunatics, of whom about three-fifths are dangerously mad, are kept in separate infirmaries, and treated with the greatest care and attention. Sewing is enforced to such an extent that in one month 48,000 military sacks have been known to be completed. The harmless are allowed to amuse themselves in the occupations they fancy, especially in gardening, the salutary effect of which is conducive to their recovery. There is a small market within the walls of this establishment, under the control of the administration. The kitchen, laundry, pharmacy, &c., are all on a most extensive scale. A visit to this hospital is highly interesting. (See pages 43, 157.)

Strangers are readily admitted on applying with passport at the porter's lodge; an attendant (usually a female) will accompany them around; a small gratuity is expected.

By the rue de Poliveau, the visitor will reach the corner of the rue des Fossés St. Marcel, where he will find a fountain erected to commemorate the revolution of 1830. In the adjoining rue du Fer à Moulin is the

AMPHITHEATRE OF ANATOMY, an establishment of anatomical schools, built on the site of the ancient cemetery of Clamart, which had long ceased to be a place of burial. (See p. 150.)

The same building gives entrance to the

CIMETIÈRE DE STE. CATHERINE.—It has been closed since 1815, and the only interesting monument is that erected to General Pichegru, interred here in 1804, and who, as the reader will recollect, was implicated in a conspiracy against Napoleon.

At the end of the street is the Place Scipion; in front is the MAISON SCIPION.—Under the reign of Henry III., a rich Italian, named Scipion Sardini, built an hotel on this spot, which was purchased in 1622, to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpêtrière for its slaughter-house, bake-house, &c. It now forms a general bake-house for all the hospitals and hospices. Strangers are allowed to visit this immense establishment.

By the rue du Pont aux Biches and rue de la Clef, the visitor will reach the rue du Puits l'Hermite, in which is

STE. PÉLAGIE, the prison for political offenders. (See p. 90.)

The rue Neuve St. Étienne leads to the rue des Fossés St. Victor, where, at No. 33, was the

COLLÈGE DES ÉCOSSAIS.—This seminary, first situated in rue des Amandiers, was established in the present building in 1665. It was originally founded by David, bishop of Moray in Scotland, in 1325; and again by James Beatoun, or de Béthune, Archbishop of Glasgow, in 1603. A marble slab, on the chapel door, records these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665. This and the two other British colleges were suppressed at the revolution of 1789, and their property sequestrated. The government of Napoleon embodied all the British colleges of Paris in one establishment, under the authority of the Minister of the Interior, and gave them the Irish college, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges Britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property. That of the Irish college was restored without difficulty, but that of the Scotch and English was left in the hands of an administrator appointed by government, and still remains under the control of the Minister of Public Instruction for the purpose of defraying the expenses of clerical education of young men chosen by the Catholic bishops of Scotland and England. The present administrator is Dr. Gillis, bishop of Limyra, represented here by M. l'abbé Carre. Its chapel, which was erected in 1672, and dedicated to St. Andrew, was repaired by M. Delavigne, the head of a private institution now directed by M. Beauchef, which is established in the building. It is on the first floor, and in the Ionic style; part of the nave has been separated from the rest of the chapel by a partition, thus forming a vestibule. Here the visitor will see the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James Duke of Perth, governor of his son, called James III., the Pretender. This monument, consisting of a black marble sarcophagus resting on a basement, and surmounted by a pyramid of white marble, was executed by Louis Garnier, in 1703, and bears a long Latin inscription. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the king, who died at St. Germain en Laye, Sept. 16, 1701. When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, where it remained some years; but is now restored to its original place. Under the arch adjoining it is a slab, over the heart of the Queen; another over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. In the second

portion of the chapel is the altar of oak, of Corinthian architecture, and richly carved. The altar-piece represents the martyrdom of St. Andrew. The monogram SA is frequently repeated among the sculpture of the chapel. In the study of the director of the Institution is a full-length portrait of the Pretender, in armour. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteith, of Salmonet; Sir Marian O'Conoly; Dr. Andrew Hay; Dr. Lewis Innes, confessor to James II.; and Dr. Robert Barelay. The valuable manuscripts of James II., which, as mentioned in the inscription on his monument, were confided to this seminary, unfortunately disappeared during the revolution of 1789, but the Library still exists.

Next door to this college is the convent of English Augustin nuns, which was the only religious house in Paris that was not disturbed during the revolution of 1789. It is a plain building, with a chapel, containing some English monuments.

#### NORTHERN PORTION.

The stranger should enter this portion by the Place Maubert. Here some of the first barricades were erected in June 1848, and, notwithstanding the combined efforts of the troops and National Guard, this stronghold of the insurgents was not taken till the evening of the second day, at the cost of an immense sacrifice of human life.

The rue St. Victor leads hence to

ST. NICOLAS DU CHARDONNET, first district church of the 12th arrondissement.—Upon the site of this church stood a chapel, which became parochial in 1230; its reconstruction was commenced in 1656, and finished in 1709. It is said to have derived its name from the waste ground on which it was originally built. The tower is earlier than the rest of the edifice, and is anterior to 1600. The principal front in the rue St. Victor is masked by other buildings, and the only public entrance is now by the western front, which consists of two stories, the lower Ionic, bearing a triangular pediment, the upper Composite. The interior is cruciform, with single aisles and a semicircular choir; its pilasters are Corinthian, remarkable for the anomalous absence of caulicles. The vaulting is semicircular, and the windows have circular arches. There is an unusual number of good paintings to be found in this church. In the right hand aisle the 1st chapel contains the Baptism of Christ, by Corot; facing the aisle is the Agony



in the Garden, by Destouches; in the 2d chapel is the Dream of St. Joseph, an early painting, and the Marriage of the Virgin; in the 3d is St. Nicholas receiving extreme unction; and in the 4th a Crucifixion. In the following transept is the Communion chapel; the altar piece is Christ with the two Disciples at Emmaus, a valuable painting, by Saurin; and on either side, St. Paul preaching, and St. Justin refusing to sacrifice to the Gods, both by Noel Coypel. Here is also a good old Ecce Homo. In the 5th chapel is Paul before Festus, and St. Charles Borromeo administering the Eucharist to the plague-stricken at Milan, by Lebrun; in the 6th, a fine portrait of St. Francis de Sales in a medallion surmounting a handsome marble tomb, by Anguier and Girardon, in memory of Jérôme Bignon; it bears his bust, and is flanked by the statues of Justice and Truth. On the basement is St. Jerome striking his breast with a stone. In the 7th, dedicated to the Sacré Cœur, are two medallions with marble bas-reliefs of Christ and the Virgin. In the 8th is the Vision of St. Theresa, and a fine painting of the Good Samaritan. In the 9th is a good painting of Ste. Geneviève; the 10th, the Lady Chapel, contains a fine group, by Bra, of the Virgin and Child. In its irregular cupola is the Assumption in fresco. In the 11th is St. Louis Gonzaga saying mass, by Rochat; in the 12th is St. Charles Borromeo praying. The ceiling of this chapel is by Lebrun, and facing the aisle is the monument to that artist, and another to his mother. The former consists of a pyramid surmounted by his bust, by Coysevox; at the base are two statues, Religion and the Fine Arts deploring his death. The latter, executed by Tubi and Cottignon, after designs of Lebrun, represents the deceased issuing from her tomb at the sound of the last trumpet; the angel is particularly admired. In the 13th is the epitaph to Santeuil, by Rollin, lately restored, and a good Annunciation. In the 14th is St. Bernard performing mass, by Lesueur, and in the next, a bas-relief in plaster, representing St. Peter in prayer; also the palsied man healed; by Sacquespée (1675). In the western transept is Christ raising the daughter of Jairus, by Vignaud; in the 15th chapel St. Vincent de Paule; in the next a Deliverance from Purgatory; and in the last St. Catherine of the wheel, and Christ in the Garden of Olives, by Marquet. Facing the aisle is an Entombment of Christ, probably by Mignard. In the same aisle, near the high altar, is a curious Crucifixion painted on wood, of the time of Albert Durer. The organ is handsome, adorned with statues and caryatides, and the choir is richly decorated with marble.

At No. 18, rue de Pontoise, is the *Séminaire de St. Nicolas du Chardonnet*, a large plain building. (See p. 124.)

The large new building nearly opposite is the *Fourrière*, or pound, where vehicles and horses seized by the police are now sent. The old pound was in the rue Guénégaud. The present building has large stables and an arched space for vehicles.

At No. 76, rue St. Victor, is the *Collège du Cardinal Le-moine*, founded in 1300. Few parts of the original building exist. At No. 68 is the ancient *Séminaire St. Firmin*. The celebrated reformer Calvin resided for some time at this seminary. It was suppressed in 1790, and served as a prison during the reign of terror. A dreadful massacre took place in it in the days of September, when ninety-one priests were murdered. (1) It was subsequently used as an institution for the blind previous to the completion of the new establishment behind the Invalides, and is now a barrack.

The large railed space next to this, and reaching to the Quai de la Tournelle, is the

**HALLE AUX VINS.**—The Paris wine-market, established in 1656, beyond the Porte St. Bernard, had long been found insufficient for the commerce of the capital, when Napoleon ordered the construction of one much more extensive upon the site of the celebrated Abbey of St. Victor. The first stone was laid on Aug. 15, 1813. The works were carried on at first with great activity, were relaxed during 1815 and two following years, but have since been finished. The ground on which the Halle aux Vins is constructed measures about 26,000 square mètres. It is inclosed by a wall on three sides, and towards the quay is fenced by an iron railing nearly 800 mètres in length. This magnificent market is divided into streets called after different kinds of wine, as follows:—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte-d'Or. On the side next the quay are offices for those who superintend the entrance and departure of wines, and a great number of merchants' counting-houses. The piles of building are eight in number; the whole may contain about 450,000 casks. In the back-ground is a warehouse appropriated to spirits, and constructed without either wood or iron; as stone for the roof would have been found too heavy,

(1) The following is the copy of a document referring to the above:—"The treasurer of the commune is to pay to M. Gilbert Petit 48 livres for the time employed by himself and three comrades in the dispatch of the priests of St. Firmin during two days.—4th September, year IV. of Liberty, and 1st of Equality, pursuant to the requisition made to us by the section of Sans-Culottes who set them to work.—Signed, Nicout, Jérôme Lamark, commissioners." At the back is the receipt, signed "G. Petit, his Mark, X."

a hollow brick about six inches long was used. In the halle there is also a *bureau de dépôtage*, containing gauges of the casks of the different parts of France; and purchasers of casks may have them measured here. Wines entering this dépôt do not pay the octroi duty until they are sold out of it; but, so long as they remain in bond, the owners pay warehouse-rent, &c. The number of casks that enter in one day is frequently 1,500. Olive oil also is sold here. The halle is open to the public from 6 to 6 in the summer; and from 7 to 5 in winter. A great quantity of inferior wines is always on the wharf in front of this market.

At the corner of the rues St Victor and Cuvier, is the

FONTAINE CUVIER, or DU JARDIN DES PLANTES.—This fountain replaces one built in 1761, after the designs of Bernini, against one of the boundary towers of the enclosure of the Abbey St. Victor of the 15th century, which remained entire (the only relic of the old Abbey) till lately. The present fountain was planned by M. A. Vigoureux, the architect, and is dedicated to the illustrious savant whose name is thus inscribed over the entablature—"A Georges Cuvier." The ornaments of this monument are very elaborate. It is composed of a lofty half-circular pedestal, supporting two Ionic columns, between which a female figure seated on a lion represents the genius of Natural History, with an owl at her side; above is an eagle with a lamb in its talons. In her left hand the figure holds a tablet, on which are inscribed the words "*Rerum cognoscere causas*," and at her feet are a number of marine and land animals. The volutes of the capitals of the columns are made up of spirals, shells, cleverly arranged; the entablature and spandrels of the arch are sculptured in the same taste. A half-circular frieze, or band, on the top of the pedestal is sculptured with heads of men and of animals. Water issues from the mouths of three lizards, placed at regular intervals around the pedestal, and falls into a semicircular iron basin. MM. Feuchères and Pomaratau were the sculptors.

Nearly opposite is the

HÔPITAL DE LA PITIÉ, 1, rue Copeau.—This hospital was founded in 1612, and is so called because its chapel was dedicated to Notre Dame de la Pitié. From its foundation until 1809 it was used as an asylum for orphan children. (See p. 155.) Strangers are admitted on applying at the Bureau. The chapel contains five pictures by Leccerf.

The stranger may now enter the

JARDIN DES PLANTES.—At the solicitation of Herouard and Guy de la Brosse, his physicians, Louis XIII. founded the Jardin des Plantes, in 1635. Several distinguished men, among

whom may be reckoned the names of Duvernoy, Tournefort, Vaillant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previously to the appointment of Buffon, in 1739, to the functions of superintendent. That celebrated naturalist devoted himself perseveringly to the interest of the garden; and before his death, in 1788, the names of Daubenton, Anthony de Jussieu, Winslow, A. Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre on the establishment. At the revolution of 1789, the universities, the faculties of medicine, law, &c., being suppressed, it was doubtful whether this Garden would not be involved in the general proscription; but, as it was considered national property, it was respected. During the Reign of Terror, and up to the Consulate, the institution was much neglected, and had deteriorated from want of funds. But on Bonaparte arriving at the head of affairs a new impulse was given, and the only subsequent check which it received was in 1814 and 1815, when it was apprehended that the foreign troops who occupied Paris would destroy the garden; by a special convention it was however protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Several valuable gems were returned to the Pope, and many objects of natural history and books belonging to emigrants restored. Since that time, however, the support of this museum has been munificently provided for by the state; large funds are annually voted for the professors and pupils of the institution, and its condition was never so flourishing as at the present moment. (See page 111.) It is under the control of the Minister of the Interior; and consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which zoological, botanical, and mineralogical collections are scientifically arranged; 3d, a menagerie of living animals; 4th, a library of natural history; and 5th, an amphitheatre, with laboratories, &c., for public lectures on every branch of science connected with natural history. The lectures, which are all public and gratuitous, commence in April and last till the end of Autumn, two or three courses being carried on together, and the professors succeeding each other. The days and hours of admission are to be learnt from the notices posted on the doors of the amphitheatre, or at the bureau of the establishment, where information upon all points connected with the Jardin des Plantes is readily given.

*Garden.*—On entering the garden from the rue St. Victor, the first building facing that street is the gallery of zoology;



the edifice to the east contains the library, and the mineralogical and botanical collections; to the west are spacious hot-houses, the menagerie, and the gallery of comparative anatomy. The intermediate space is flanked by two parallel avenues of lime and chesnut-trees. Bordering on the rue Buffon is a nursery of forest-trees, surrounded by an iron railing, and contiguous to it, two beds appropriated to such foreign perennial plants as bear exposure to the winter of this climate. Near these is a café, for the accommodation of visitors. Between the avenues are large enclosures, forming the "Botanical Garden" and part of what is called the "School of Botany." It is carefully arranged; the visitor may at once know the nature of the various plants by the colours of the tickets; the red denote medicinal, the green alimentary plants; the blue those used in the arts, the yellow ornamental, and the black poisonous plants. It is open from 3 to 5 every day. The nurseries, &c., are beyond the avenues, and contain indigenous, exotic, and perennial plants. A sunk enclosure, railed round, presents in summer a splendid display of flowering shrubs. Towards the west, contiguous to the conservatories and hot-houses above alluded to, are enclosures of fruit trees and hot-beds. Between the conservatories is a path conducting to two mounds. One, called the labyrinth, from its numerous intricate paths, is of a conical shape. On the ascent is a noble cedar of Lebanon, the first seen in France, which Collinson, a wealthy English physician, presented to the garden in 1734; it was planted here, the year following, by the elder Jussieu, and now measures 10½ feet English in circumference at 6 feet from the ground. At the top of the hill the visitor will find a pavilion, entirely composed of bronze, with seats, from which a view extends over the garden, the greater part of Paris, and the distant landscape in the directions of Montmartre, Vincennes, and Sceaux. One of the pillars has a sun-dial, in reference to which the cornice bears the inscription : *Horas non numero nisi serenas*. On the eastern slope is a small inclosure, in the centre of which a granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a nursery of fir-trees, nearly all the known species being planted on its sides. At the foot of it is a spacious enclosure, in front of the amphitheatre, with the residence of the administrators and professors; a gate leads into the rue Cuvier, on the left. This enclosure contains, during fine weather, some of the most beautiful trees of New Holland, the Cape of Good Hope, Asia Minor, and the Coast of Barbary, which are then removed from the green-houses. The amphitheatre will hold 1,200 persons, and the various courses of lectures are annually attended by about

1,800 students. At the door of the amphitheatre stand in summer two Sicilian palms, 25 feet in height, which were presented to Louis XIV. The total number of species of plants cultivated in the botanical department of this establishment is upwards of 12,000. The conservatories are built of iron, and most scientifically arranged. They are warmed by hot water, and are sufficiently lofty to receive the tall tropical plants. To view them, apply in writing to M. de Caisne, at the establishment, who will send tickets. The garden is open daily till nightfall. Near the amphitheatre is the entrance of the

*Menagerie*.—When Louis XIV. fixed his residence at Versailles, the Academy of Sciences prevailed on him to form a menagerie in the park. This menagerie increased under Louis XV. and XVI., but in 1789 the animals being neglected, several of them perished for want of food. Those which remained were removed to the Museum in 1794, and placed in temporary buildings, and the plan of a menagerie was laid out; it was only, however, by degrees that the necessary ground was obtained. It is divided into numerous compartments, enclosed with iron railings and wire-net, with paths between, and containing huts and sheds for the animals. In the first enclosure near the above entrance is a flock of lamas; that flanking the *orangerie* contains sheep from Thibet and other countries. The following one to the left is devoted to varieties of the goat and antelope species. Contiguous to this is a spacious poultry-yard, stocked with numerous species of fowl, geese, swans, peacocks, cranes, &c. To the right is a polygonal building, surrounded by railings. Here are two elephants, three camels, a cabiai or capybara from Brazil, and a young rhinoceros. Of these the elephants are the most sociable, and upon the best terms with the juvenile public that daily visits them. The adjoining enclosures to the right are occupied by several of the deer species, and next to these are three sunken paved courts with cells, where three black bears and a white one afford much amusement to the crowd. Taking the polygonal building mentioned above as a landmark, the stranger will find to the left, and contiguous to the poultry-yard, another enclosure, where, besides storks, swans, and other fowl, a cassowary and two ostriches are kept in different subdivisions. Next is a graceful semicircular pheasant-house, divided into spacious cages, containing numerous varieties of that tribe. Adjoining, in a small enclosure, is a colony of tortoises, and opposite is another for the ass and zebra tribes. Behind the pheasant-house, and beyond the railing which surrounds the menagerie, there is also a kind of hot-house, where live snakes and other reptiles of

southern climates are kept in glass cages, and protected by blankets from the cold. Following the path to the left, contiguous to the tortoises, we come to the *volière*, including a valuable series of the eagle and vulture tribes, as well as those of Egypt and South America; here also are many specimens of the parrot-tribe. In the enclosure opposite are antelopes from Senegal. The path to the right leads between two enclosures filled with deer, to a stone building, for the monkeys, with a large circular space in front, covered with wire-net, where they have ample room for their amusing gambols. Buffaloes from Buenos-Ayres, gazelles, antelopes, bison, pigs, goats, and sheep of different countries are in the adjoining enclosures. At the extremity near the river, is the menagerie of wild beasts. The dens, 21 in number, are separated from the public by a space of four feet and strong bars of iron. At 3 o'clock they are removed to cages behind, in order to be fed. The collection of wild animals includes two fine lions, two lionesses, jaguars, a black panther, leopards, hyenas, &c. Behind the building containing these beasts of prey, is what is called the *Petite Ménagerie*, composed of about a dozen cages, containing dogs, wolves and jackals, and the crosses between these species, highly interesting in a physiological point of view, both as proofs of their strong affinity, and of the fact that their ferocity declines at every successive cross with the dog. A small fee is given to visit this compartment. Beyond this are new enclosures intended for deer and other animals of the tamer sort. Open daily from 11 to 6 in summer and 11 to 3 in winter.

The zoologist is here enabled with great advantage to study the instinct and habits of animals, the influence of confinement, &c.; and the dead animals which the collection furnishes enrich the museum with valuable acquisitions.

*Cabinet of Comparative Anatomy.*—For this collection, incomparably the richest in existence, the museum is indebted to the unwearied exertions of Baron Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. It is contained in a building to the west of the garden, near the Amphitheatre. Before entering the cabinet, the visitor may step into the court, where he will find the skeleton of an enormous cachalot (*Physeter macrocephalus*) 56 feet long. The 1st room on the ground floor to the right is devoted to skeletons of the whale tribe, and various marine animals, with a male morse, brought by Capt. Parry from the polar regions. In the next room are skeletons of the human species from all quarters of the globe, of mummies, dwarfs, &c.; the visitor will in particular remark that of Soliman el Ihaleby, a learned but enthusiastic young Syrian, by whom Gen.

Kleber was assassinated in Egypt; also a series of skulls, in which the varying conformation of the head from the lower animals up to man is clearly traced, some of them found in Egyptian and Etruscan tombs. A suite of eleven small rooms or cabinets upstairs contains dissections of birds, fishes, and reptiles, besides specimens of the human body. In the first room is a collection of skulls of different animals; in the 2d is displayed the anatomy of the head, and a series of spines and vertebræ. The 3d contains complete skeletons of mammalia, dolphins, seals, bats, &c.; the 4th, those of birds; the 5th and 6th those of crocodiles, fishes, tortoises, and reptiles; also a series of teeth, beginning with those of the horse, and terminating with those of fishes. Over the cases are skeletons of the boa constrictor, a shark, and a sword-fish; and jaws of several species of sharks, the ray, &c. On tables are the dried larynx and hyoid bones of birds and quadrupeds. In the 7th is a cast of the human body without the skin, the muscles painted to imitate nature. The cases on one side exhibit small figures in wax of human arms and legs; on the other the limbs of quadrupeds; in the remaining the dissected muscles of several animals preserved in spirits. The larynx and trachea of birds are seen on the tables. In phials are preserved a series of brains and eyes; also the bones of the ears of animals, from man to reptiles. In the 8th, in a large glass case, is a model in wax presenting to view the viscera of a child; in another one of the hen, exhibiting the several periods of the formation of the egg, and the internal organs of the fowl. The 9th contains the organs of circulation, and those of the different secretions; a series of hearts of mammalia, reptiles, and fishes; some injected preparations; and some very delicate fœtal preparations of viviparous and oviparous animals; and in the 10th a series of monstrosities and fœtuses of different ages; preparations of different orders of mollusca; articulated animals and zoophytes; and preparations of shell fish in wax. There are also preparations of the viscera in this room. The 11th room contains a small but valuable collection of skulls and casts of distinguished and notorious characters, highly interesting to the craniologist. On descending the stairs to the ground floor will be seen the fossil remains of the plesiosaurs, found at Lyme Regis and at Glastonbury, and other extinct species. There are also skeletons of camels, antelopes, mules, stags, horses, tapirs, giraffes, rhinoceroses, hippopotami, elephants, &c. The number of specimens in this section exceeds 15,000. Heads in waxwork of surprising workmanship by M. Calenzuoli, artist to the museum at Florence, have lately been added to this cabinet; the first represents the details of the lymphatic



vessels, the other the nervous system. A colossal bust of Cuvier, by David d'Angers deserves attention. A cabinet of comparative anthropology, under the direction of M. Serres, is also established. A catalogue may be had at the museum.

*Gallery of Zoology.*—The building which once bore the name of Cabinet of Natural History is 390 feet in length, and skirts the rue St. Victor. It has two stories, besides the ground-floor, and is of plain architecture. Considerable additions are daily made to this matchless gallery. The zoological collections are classed according to the system of Baron Cuvier. Ascending to the first story, the visitor had best proceed at once to the left-hand extremity of the suite of rooms he will perceive, and then examine each of the seven one after another. In the first room is a marble statue of Buffon, by Pajou. This and the following room are filled with a complete collection of tortoises, fishes, aquatic birds, and snakes, some stuffed, others preserved in spirits; the largest specimens are suspended from the ceiling. The third room contains a very complete collection of upwards of 2,000 reptiles, comprising more than 500 species, divided into four orders; namely, chelonians, or tortoises; saurians, or lizards, comprehending crocodiles, &c.; ophidians, or serpents; and batracians, such as toads, frogs, &c. Most of the smaller reptiles are preserved in spirits. In the fourth room are exhibited crustaceous species, comprehending brachyures, anomoures, macroures, stomapodes, amphipodes, and xyphosures. The fifth room contains a large collection of apes; the sixth zoophytes, sponges, nautili, and fossil shells; in the seventh are quadrupeds of the goat, dog, and lama species, besides a beautiful statue by Dupaty, of white marble, representing Vivifying Nature. From here, a staircase, the walls of which are hung with dolphins, seals, and other large marine animals, leads to the second story, consisting of a series of 4 vaulted rooms, in the first of which are various species of mammalia, such as foxes, bears, weazels, and kangaroos. The following room contains apes, armadillas, bears, ferrets, wolves, and hyænas; the glass cases in the centre, and those of the succeeding rooms, contain a complete collection of polypterous and apterous insects, besides nests of termites, hornets, and wasps; specimens of the devastations effected in wood by different species of worms; and a numerous collection of shells, mollusca, zoophytes, echini, &c. The third room is a long vaulted gallery intersected by four arches, and filled with the completest collection of birds in Europe, comprising upwards of 10,000 specimens belonging to 2,500 different species. Over the glass cases are busts of Lacépède, Adanson, Daubenton, and other celebrated naturalists; in the centre is

the marble bust of Guy de la Brosse, the founder of the Museum, by Matte; and opposite a fine colossal clock by Robin, marking both mean and solar time. In the fourth and last room are the larger mammalia, such as camels, giraffes, horned animals, &c. The tallest of the three giraffes that are here had lived 17 years and a-half in the Menagerie; it died in 1849. On the ground-floor are two rooms containing duplicates of zoophytes and specimens preserved in spirits; and in the third are mammiferous animals of the largest class, such as elephants, hippopotami, morses, rhinoceroses, &c. The whole number of mammalia is calculated at 2,000, comprising nearly 500 species; the collection of fishes consists of about 5,000 specimens, comprising nearly 2,500 species; of the tubipores, madrepores, millepores, corallines, and sponges, the variety is very complete. The total number of specimens of the animal kingdom is estimated at upwards of 200,000; and their arrangement is so systematic and progressive that, beginning with the lowest manifestations of animal organisation (as in the sponge), we can follow the chain of nature link by link, till it arrives at its highest perfection in man.

*Mineralogical and Geological Gallery.*—The splendid collection of minerals and geological specimens is arranged in a building erected for this purpose on the south-eastern corner of the garden. Externally this edifice is not remarkable for its architecture; it consists of two stories, and is 540 feet long, by 40 wide, and 30 high. It is divided into three compartments by two Doric porticos, surmounted by pediments sculptured with appropriate emblems, by Lescorne. In the centre are two statues, representing Geology and Mathematics. The central division of the gallery contains the mineralogical and geological collection; the eastern division, abutting upon a house once occupied by Buffon, contains the library, an amphitheatre, and other rooms; the western division is appropriated to the botanical collections. The mineralogical collection is contained in a long gallery, lighted from above, with 36 columns, which, though Doric, have their friezes adorned with Corinthian leaves. It has wide elevated galleries on either side, under which are laboratories, corridors, and rooms for the professors and attendants. In the centre of the hall is a marble statue of the illustrious Cuvier, in the costume of the Council of the University, by David d'Angers, with the proudest of all inscriptions, the names of his immortal works. Between this statue and a recess or balcony looking out on the garden, stand marble tables of Florentine Mosaic. The walls at both ends of this gallery are adorned with paintings by Rémond, representing, at the western extremity, the eruption of

Stromboli, the glaciers of Rosenlauri (Berne), the eruption of Vesuvius in 1822, and the basaltic lava of the cascade of Que-reil (Puy-de-Dôme). At the opposite extremity are the cascade of Staubbach (Unterlaken), and the alluvial soil of the valley of the Aar, near Meyringen (Berne). Horizontal glass cases, in the centre of the gallery, contain minerals and earths scientifically classed, and in drawers are similar supplemental specimens. In front of the galleries on the ground-floor are ranged vertical glass cases, containing minerals classed according to their chemical composition; the specimens used to illustrate the courses of the professors are placed in horizontal ones; underneath are drawers with supplemental specimens. In front of the bases of the pillars are vertical cases, containing the minerals, &c., used in arts and manufactures, in their various states. The galleries contain on the western side all the known rocks and earths arranged geologically; on the eastern the fossils found in the various geological formations. The whole is admirably arranged, and the facilities for examination very great. (1) The mineralogical collection is divided into four grand classes: 1, earths containing an acid; 2, earthy substances or stones; 3, inflammable substances; 4, metals. Of the first two classes the most interesting specimens are the phosphate, fluuate, nitrate, and arseniate of lime; a fine crystal of Icelandic calcareous spar; metastatic crystals from Derbyshire; satin spar; the aluminous fluuate of silex, which furnishes several gems for jewellery; the borate of soda; and the alkaline fluuate of alumine. Several of these specimens, particularly of the yellow, red, and white topaz, are remarkably beautiful. The second class of minerals, namely, that of stones or earthy substances, are hyaline quartz, the rose-coloured or Bohemian ruby, the blue, the yellow or Indian topaz, the yellow-brown topaz, the dark green and dull red agates, among which we may distinguish chalcedony, cornelian, sardonyx, quartz resinite; the sanguine jasper; the corundum, including the ruby, topaz, and Oriental sapphire; the chrysoberyl, the chrysolite, the emerald, the beryl, the cordiarite, the euclase, and the garnet; felspar; the tourmaline, amphibole, and pyroxene; lapis lazuli; some large slabs of mica, &c. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two large groups of crystals of colourless quartz; several cups of agate, chalcedony, lapis lazuli, &c. Among the inflammable substances and metals

(1) Too much praise cannot be given to Professors Brongniart and Cordier, under whose superintendence this division of the museum is placed, and whose anxiety to afford information, and polite attention to foreigners, are well known.

are native sulphur, a series of diamonds, rough and cut, solid and liquid bitumen, and yellow amler. Of the latter, several pieces contain insects enveloped by the amler when in its liquid state, without injuring their form. In the class of metallic substances are specimens of gold and silver, among which should be noticed a piece of massive gold from Peru, which weighs  $16 \frac{1}{4}$  ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids; specimens of platina; quicksilver; lead, in every combination of colour; the different varieties of copper; a numerous collection of aerolites, including one of enormous dimensions; iron ores; various specimens of oxide of tin, zinc, and bismuth; arsenic, manganese, antimony, uranium, molybdena, titanium, tungsten, tellurium, and chrome. The collection of minerals is one of the most precious in existence, on account of the great number of choice specimens which it possesses, and the excellent order in which they are distributed. The riches of this division of the institution were greatly augmented in 1825 by a donation from Charles X. of a fine mineralogical collection purchased by the civil list for 300,000 fr.; and continual additions by gift or purchase are being made to it. The specimens of geological rocks are all very large and fine, admitting of the most detailed examination. The fossils are peculiarly valuable and complete; the greater number being accompanied by a portion of the earth or rock in which they were imbedded. The series of invertebrated animals and of fossil fishes is very interesting. The specimens of the tertiary formations are remarkably fine, and attest the zeal of the great Cuvier, to whom the whole of this part of the museum may be said to owe its existence. The directors of the museum with great liberality have presented models accurately coloured, of the more important or the rarer fossils, to foreign institutions, from which an interchange of presents has arisen. The number of mineralogical and geological specimens exceeds 60,000.

*Botanical Gallery.*—In the lower division of this gallery is a very extensive collection of woods of all kinds, with specimens of the epidermis, the bark, the roots, &c., of many of the larger kinds of trees and plants. A numerous and very valuable series of fruits, &c., preserved in spirits of wine, constitutes one of the subdivisions, and also two cabinets of the fungus family in wax; presented to the museum by the Emperor of Austria and by Charles X. The latter, executed by De Pinson, is valued at 20,000 fr. A collection of foreign fruits, in wax and plaster, is also entitled to attention. The collection of drugs of the Garden of Plants, with considerable



additions, is kept in this room, and a very interesting collection of fossil plants from the various coal formations has been arranged by M. Ad. Brongniart. The total number of dried plants preserved here exceeds 350,000; and of woods, fruits, and grains, more than 4,500. At the end is a large round table, 2 metres 20 centimetres, or nearly 7 feet in diameter, the disk of which, made of the wood of the Baobab, is all of one piece. The veins of the wood show that the trunk from which it was cut must have been at least double, or 14 feet in diameter! The visitor will observe in the ante-room a fine statue of Jussieu, by Heral. In the rooms of the upper division, of Doric design, is a general herbal, consisting of about 50,000 species. It was founded by Vaillant, and gradually augmented by Commerson, Dambeý, Macé, Poiteau, Leschenault, &c. There are also separate herbals of New Holland, Cayenne, the Antilles the Cape, India, Egypt, &c., herbals which served as models for printed works, such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, &c. The ancient herbal of Tournefort, arranged and ticketed by his hand, and that of Gundelsheimer, have been carefully preserved. There is also a laboratory here; but neither this nor the herbals are open to the public, being solely devoted to students.

The Cabinet of Comparative Anatomy, and the Zoological, Mineralogical, and Botanical galleries are open to the public on Tuesdays and Fridays from 2 to 5; and to persons with tickets, to be obtained at the Administration on producing passports, on Mondays, Thursdays, and Saturdays, from 11 to 3.

*Library.*—The library is composed of works on natural history. Opposite the entrance is a bust of Foureroy. Most of its printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent paintings of fruit and flowers, upon vellum, form an unrivalled collection. It was commenced in 1635, and now fills 90 portfolios, with upwards of 6,000 drawings, the total value of which is estimated at two millions of francs. The library contains 30,000 volumes and 15,000 pamphlets.—Open to the public every day, Sundays and Thursdays excepted, from 10 to 3. Vacations from Sept. 1 to Oct. 1, and for a fortnight after Easter.

It is almost needless to add that the Musée d'Histoire Naturelle stands at the head of all institutions of the kind not only in France but in Europe. Its most valuable part is perhaps the Cabinet of Comparative Anatomy, arranged by Cuvier; but the Cabinet of Natural History, if not so precious, is more extensive. Many weeks would be requisite to inspect this immense

museum in detail, and much scientific knowledge to be able duly to appreciate its contents. As naturalists, the professors of this institution are highly distinguished, worthy to teach in the schools founded by the illustrious Buffon and Cuvier. (1)

The central gate of the Jardin des Plantes, towards the river, opens upon the

PLACE WALHUBERT, forming a semi-circle at the entrance of the Jardin des Plantes.

A few steps to the left, beyond the Boulevard de l'Hôpital, is the rue de la Gare, where, at No. 92, is the

MAISON D'ARRÊT DE LA GARDE NATIONALE, a prison to which National Guards are liable to be sent for infraction of discipline or neglect of duty. The arrest generally lasts 24 to 48 hours. This prison has the jocular *sobriquet* of *Hôtel des Haricots*.

Opposite to this is the terminus of the

ORLEANS AND CORBEIL RAILWAYS.—It is a low plain building, with a court 435 feet long by 81 in breadth. The principal entrance is by a projecting body, crowned with an attic, having three circular arches in front, 9 feet wide by 18 in height, the only portion of the edifice which has any pretension to architectural ornament. It opens into a vestibule, 42 feet by 24, and communicates with the baggage-hall and another vestibule which is 42 feet by 18. From this two doors lead to the waiting-room, 72 feet long by 24 in breadth. Adjoining this, and occupying the whole length of the building, is the arrival and departure shed, having a roof supported by a highly scientific combination of king and queen posts, tie-beams, and rafters. The administration occupies a building fronting the Boulevard de l'Hôpital.

Returning hence, the visitor will remark the fine extent of quays recently constructed and the

The PONT D'AUSTERLITZ, begun in 1801, and finished in 1807, by Beaupré and Lamandé.—It is exceedingly light and elegant in appearance, and received its name, in commemoration of the victory gained by the French, Dec. 2, 1805, over the Russians and Austrians. On the second occupation by the allied armies, the name was changed to *Pont du Roi*, and

(1) There was, before the revolution of 1848, some intention of boring an artesian well in the Jardin des Plantes, to the depth of about 3,000 feet, that at Grenelle being 1,700. According to the calculations of MM. Arago and Walferdin, founded on experiments made at the latter place, it was estimated that the temperature of water from such a depth would range from 97 to 104 Fahrenheit, with which the hot-houses of the Jardin des Plantes and Menagerie, and even the wards and baths of the neighbouring hospitals, might be warmed and supplied.

afterwards to *Pont du Jardin des Plantes*. Its length between the abutments is 400 feet, and its breadth 37 ; the piers are of stone, laid on piles, and its five arches are of cast iron. It cost 3,000,000 fr., and was the second iron bridge constructed in Paris. At its opposite end is the new place Mazas (See p. 315).

On the wharf of the *Quai de la Tournelle*, is a fruit-market, called the *Maille*, where all the produce that comes by water is sold. It is curious to see the immense quantity of fruit that arrives and is sold here daily. The *Quai de la Tournelle* owes its name to a large square tower, which was situated near the bridge of that name, and defended the passage of the river by means of a chain drawn across during the night, and fixed on the opposite bank of the *Ile St. Louis* to a similar tower. The *Tournelle* was reconstructed by Henry II. in 1554. In 1632, St. Vincent de Paule obtained permission from the King to have the galley-slaves transported thither from the unhealthy vaults of the *Conciergerie*. It was used as a prison until 1790, when it was demolished. The *Porte St. Bernard*, connected with the enclosure built by Philip Augustus, stood in close contact with the *Tournelle*. It was reconstructed in 1606, and at a later date adorned with bas-reliefs, representing Louis XIV. distributing the wealth produced by navigation. This gate was demolished in 1787.

At No. 55 is an ancient mansion, the *Hôtel de Nesmond*, a building of the time of Henry IV., and close to it, at 47, is the *Pharmacie Centrale*, formerly the *Couvent des Miramiones*, where the drugs and chemical preparations for the hospitals of Paris are kept and distributed.

The visitor will perceive, in the *rue de Poissy*, the

**HALLE AUX VEAUX**, a market for the sale of calves and cows on Tuesdays and Fridays, and on other days for rags, &c. The stables for calves are underground. It is a large plain building, on the site of part of the chapel of the great convent of the *Bernardins*. The convent of the *Bernardins* was built in 1244, by Stephen Lexington, abbot of *Clairvaux*, that the monks of his order might be able to study and take degrees at the *Paris University*. The abbey of *Clairvaux* ceded the establishment in 1320 to the order of the *Cisterians*, a circumstance which induced Benedict XII., who belonged to that order, to build a church for it. The convent was declared national property in 1790. One of the dormitories of the monastery, with its buttresses and pointed windows, of the 13th century, still remains, facing the *rue de Poissy*, and is at present used for a barrack.

## PART III.

## PLACES OF PUBLIC AMUSEMENT.

## THEATRES.

THE drama in France and England took its rise from the mysteries, or sacred dramas, represented by the pilgrims returned from the Holy Land. In Paris a company was formed in the reign of Charles VI., under the name of *Confrères de la Passion*, who for a long period performed with applause, although with sacred subjects they associated indecent gestures and allusions. The interest excited by the novelty of their representations having subsided, they united with a new troop called *Enfants sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always respected by the *Parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to acquire a degree of consequence which it had never before attained, and several dramatic writers, among them Hardy, appeared about the time of Henry IV. Cardinal Richelieu had two theatres in his palace, in which were performed tragedies, and melodramas composed by himself with the assistance of Corneille, Rotrou, Colletet, and others. About the year 1650, a number of young men, at the head of whom was Molière, formed a company and erected a theatre, which they called "*le Théâtre Illustre*." In 1658, they performed in the Salle des Gardes at the Louvre before Louis XIV., who, being satisfied with their performance, assigned them a gallery in the Hôtel du Petit Bourbon as a theatre. In 1660, they removed to the Théâtre du Palais Royal, built by Cardinal Richelieu, and assumed the title of "*la Troupe Royale*." (1) Under the reigns of Louis XV. and XVI., the number of theatres in Paris augmented considerably. The privileges of the French comedians and of the Opera (2) being abolished at the revolution of 1789,

(1) For much interesting information upon the early dramatic history of France, see HISTORY OF PARIS, 3 vols. 8vo.

(2) The invention of the Opera is attributed to two Florentines, Ottavio Rinucci, a poet, and Giacomo Corsi, a musician, about the commencement of the 16th century, when a grand lyric spectacle entitled the *Amours of Apollo and Circe* was first played



a great number of smaller ones sprang up, and the consequence was that they were all reduced to the utmost distress. To remedy this state of things, Napoleon in 1807 suppressed all the theatres in Paris, except nine, on a compensation being made to the others. After the Restoration, several new ones were opened, and the drama was encouraged by the government, which allotted annually a sum out of the civil list for the support of the various theatres. This assistance was continued after the revolution of 1830, and during the reign of King Louis Philippe the number of theatres was slightly increased, but the dramatic taste of the nation by no means improved during that period. In the midst of the prevailing gloom, however, a brilliant star rose over the theatrical horizon, whose splendour shed a radiance upon the classic drama of the country, that at once revived the admiration of the public for the great masters of the French tragic school, and the genius of Rachel restored Corneille and Racine once again to the scene of their ancient glories at the Théâtre Français, whence they had been banished at the death of the grandly-gifted tragedian, the illustrious Talma. (1)

with success at the court of the Grand Duke of Tuscany. It was introduced into France by Cardinal Mazarin, and in 1669 letters patent were granted to the abbé Perrin to establish academies of music in France. The opening of the *Académie* in Paris took place in May 1674, with an Opera called *Pomona*, the words by the abbé Perrin, the music by Gambert, an organist. The first musicians and singers of the grand Opera were taken from the cathedrals, principally from Languedoc. In 1762 the privilege was transferred to Lully, under whose direction, and the poetical co-operation of Quinault, it acquired the vogue which it has maintained up to the present day.

(1) From a voluminous statistical report lately made to the Chamber of Commerce by M. Rondot, in the name of a special commission appointed for that purpose, it appears that the number of theatres in the 86 departments is 361; 36 belonging to the small department of the Seine. Forty itinerant companies do duty for no less than 280 theatres, 45 only being provided with stationary *troupes*. Three departments of the south have no theatre whatever, viz. Lozère, Basses-Alpes, and Ardèche. The number of actors and actresses in France is variously estimated at from 3,000 to 8,000. Under Louis XIII. there was only one theatre in the capital, for M. Rondot does not reckon as such the booths of Gros René and Gautier-Garguille; under Louis XIV. they increased to five; there were six under Louis XV., and under his ill-fated successor ten theatres were in full play. In 1791, all monopolies having been abolished, 51 theatres sprung up all at once; but, by the year 1807, we find them decreased to 34. At this period privileges were re-established, and in the following year only nine were in existence. Paris enjoyed 10 theatres from

By an admirable provision of the law of France, all places of public amusement pay 10 per cent. of their receipts for the maintenance of hospitals and charitable institutions. The produce of this tax is about a million of francs. About 1,500,000 fr. is now annually voted by the legislature, on the budget of the Minister of the Interior, towards the support of some of the principal theatres. It is done to the *French Opera* that it may be enabled to give those splendid representations for which it is unrivalled. To the Italian Opera it is granted, the receipts having fallen off so considerably since the revolution of 1848. In the case of the *Théâtre Français*, this subsidy is intended to counteract the decline of the public taste, and its indifference towards the more classic productions of the stage. At the *Opéra Comique*, the assistance of the legislature enables the administration of that theatre to cultivate and encourage a taste for the lighter styles of national music. The subsidy granted to the *Odéon* is on account of that theatre having to struggle against the disadvantage of its locality. The interests of dramatic authors in France are well secured. In England the system has lately been assimilated to that established here. French authors receive during life a proportion of the profits of their works whenever represented in any of the theatres of the State, and the same benefit devolves to their

1810 to 1814, 11 from 1814 to 1819, 14 from 1819 to 1830, 16 in 1831, 21 in 1832, 23 in 1846, 25 in 1849, and 23 in 1851. These contain about 31,000 places, and the average number of spectators every night is calculated at 20,000. Besides theatres, there are 145 places of amusement open in the capital and its vicinity. principally during the summer season—such as Mabilles's, *Café-concerts*, Guinguettes, &c.; frequented by 24,000 persons *per diem*, thus carrying the number of pleasure-seekers in Paris to 44,000 daily. From 1807 to 1811 the receipts of the metropolitan theatres averaged five millions of francs; from 1822 to 1826, seven millions; from 1837 to 1841, nine millions; from 1842 to 1846, ten; and in 1847 they rose to eleven millions. For the following years the Government returns stand thus:—1848, 6,747,408 francs; 1849, 7,775,570 francs; 1850, 9,959,785 francs; 1851, 10,460,000 francs. The *personnel* employed in the Paris theatres is composed of 400 box-keepers, male and female; 750 *employés*, clerks, &c., in the administrations, whose aggregate salaries amount to 740,000 francs; 600 dress-makers, carpenters, scene-shifters, &c., their salaries amounting to 500,000 francs; 630 musicians in the various orchestras whose aggregate income is 600,850 francs. 2,043 performers, viz. 1152 men, and 891 females. Of these 793 are artistes, and the remainder choristers and figurantes. The emoluments of this numerous personnel average per annum 3,534,990 francs. In 1851 the highest salaries were 4500 fr. and the lowest 25 fr. per month.

heirs for a period of ten years. The remuneration is, for a piece of three or five acts, one-twelfth of two-thirds of the gross receipts; and for a piece of one act, one twenty-fourth. It is needless in this place to offer any criticism on the dramatic writers of France, whose works are too well known to need comment. The French stage at the present moment possesses a great number of dramatic writers, amongst whom Scribe, Victor Hugo, and Dumas, hold a distinguished place. With these are associated to a certain extent the eminent names of Meyerbeer, (his greatest works having been composed for and produced in Paris), Auber, Halevy, and many others, all of distinguished merit, and numbering a few among them unquestionably men of genius. Till the reign of Louis XIV. women did not appear on the stage, female characters being performed by men in women's attire; and till a much later period all characters were played in the dress of the court of "the grand monarch." (1) Talma was the first actor who gave that decided correctness of taste to the French stage for which it is now so celebrated; and ever since his day, but more particularly at the present time, there are to be found, at the great theatres of Paris, accurate and animated *tableaux vivants* of the times and costumes, &c., relating to the pieces. The theatres of Paris are well regulated, republican guards are stationed at all the avenues, and preserve order in the interior. The visitors who await the opening of the doors are arranged in files of two or three abreast; and although the crowd probably consists of several hundreds, but little pressure or inconvenience is felt, and every person is admitted in his turn. Such, indeed, is the ardour for theatrical amusements exhibited by the population of Paris, that a crowd, or *queue* as it is commonly called, may always be found at the door of any popular theatre for several hours before the time of admission. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, in order that the driver may depart immediately, to avoid any delay at the door. On leaving the theatre, not the smallest confusion takes place. No person is permitted to call his carriage until he is actually waiting for it at the door;

(1) Mme. Favart, an eminent actress of the last century, was the first to infringe the absurd custom of playing Achilles in a court dress with a helmet over his wig, and Clytemnestra in a hoop. She appeared for the first time in *Bastien et Bastienne*, a play of her own composition, in the real costume of a peasant, without curls and with wooden shoes. She was generally criticized for it, but the Abbé Voisenon took her part, saying: *Messieurs, ces sabots donneront des souliers aux comédiens.*

and should the owner not step into it at the moment, it is ordered off by the police, to make way for another. The pit of French theatres is generally appropriated to men alone, but some of the minor ones admit women. The best place for gentlemen is the *orchestre*, or row of stalls immediately behind the musicians, and next to this is, in general, the more fashionable *balcon*, on the side of the first row of boxes, which last are for the most part small, holding from 4 to 6 persons. The best places when with ladies, and when a box is not taken, are the *stalles d'amphithéâtre*. In many of the theatres a small gallery extends round the front of each tier; these are called the *galeries*, and though good places, and cheaper than the boxes, are not so comfortable. The galleries above, called *amphithéâtre*, or *paradis*, are frequented by the lower orders, and are the cheapest places of the house. The French names of places for which the visitor must ask are the following: *loges* means boxes; *baignoires*, boxes on the pit tier; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand, for the advantage of choosing and securing places, about one-fourth more is paid than at the doors; an injudicious measure, since it hinders many people from taking places beforehand. It has long been the custom for men, who, notwithstanding the prohibition of the police, make a trade of it, to purchase tickets wholesale from the directors of the theatres, or else, on a new piece anxiously expected coming out, to forestall the public by buying up at the door nearly all the tickets for the best places on sale, and then to sell them outside to the public; in the former case, at lower prices than are paid at the doors; in the latter, at any price they choose to ask.

We would recommend the visitor to go to all the theatres, as he will nowhere in so short a time obtain a better knowledge of the manners and character of the French people.

The ACADÉMIE NATIONALE DE MUSIQUE, or FRENCH OPERA-HOUSE, now called the *Théâtre de la Nation*, intended only for a temporary building, was erected in the space of a year, by M. Debret, architect, being intended to replace, as speedily as possible, the opera-house then in the rue de Richelieu, at the door of which the Duke de Berry was assassinated, in 1820—(See page 238)—and which caused its immediate demolition by order of the government. The present building has, however, stood so long that it may be questioned whether any change with regard to it will take place for years to come. It communicates with three streets—the rue Lepelletier for carriages, rue Rossini for siacres, and rue Drouot for persons on foot. Two passages, skirted with shops, also form a communication with the Boulevard Italien. The front con-



sists of a series of arcades on the ground floor, forming a double vestibule. At each end a wing projects, and between these wings, from the top of the arcades, is a light awning supported by cast-iron pillars, beneath which carriages set down. On the first floor is a range of nine arcades, combining the Ionic and Doric orders, which form the windows of the saloon. The elevation of the front is 64 feet. The second or interior vestibule is ornamented with Doric columns, and on each side of it is a staircase leading to the first row of boxes and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage boxes are two staircases, leading to the top of the building, and so numerous are the outlets that the house may be cleared in fifteen minutes. The interior will accommodate 1,937 persons; its dimensions are 66 feet from side to side, with a stage 42 feet in breadth by 82 in depth. Beneath the latter is a space for machinery 32 feet deep; the wall between the house and the stage rises above the roof, and in case of fire the communication between the two can be entirely cut off by an iron curtain, while ventilators can be opened to carry the flames in any direction. Reservoirs of water are placed under the roof. The saloon or *foyer* is 186 feet in length, extending throughout the entire breadth of the building, and is one of the finest in Paris. Here is a fine bronze statue of Mercury inventing the lyre, cast from a model by Duret. (1) The opera, conducted under superintendence of government, receives an annual subsidy of 750,000 fr., besides 130,000 fr. for pensions. The actors are, in the vocal department, pupils of the Conservatoire de Musique, and, in the corps de ballet, consist of the most distinguished dancers of the day. The representations at this establishment are always got up in the most admirable and costly style; the utmost attention is paid to costume and general effect. The scenic department especially has long been renowned as almost unrivalled at any other theatre in Europe, and the *coup-d'œil* here presented by the stage in some of the more gorgeous operas and ballets is unequalled for taste and magnificence. Performances take place on Mondays, Wednesdays, and Fridays, and sometimes on Sundays.

*Prices of Admission.*—Premières de face, 10 fr. Avant-scènes, 10 fr. Baignoires, 8 fr. Amphithéâtre, 7 fr. 50 c. Balcon, 7 fr. Orchestre, 7 fr. 50 c. Secondes de face, 6 fr. Troisièmes Loges 3 fr. 50 c. Parterre, 4 fr.—Performances begin at 7 to half past.

(1) The original of this statue, executed in marble by that sculptor, had been bought by the civil list in 1820, and placed in an apartment of the Palais Royal, where it was destroyed by the invaders on the 24th of February, 1848.

**ITALIAN OPERA**, rue Marsollier.—This company occupied the Salle Favart, now the Opéra Comique, boulevard des Italiens, until its destruction by fire in 1838. The performances were subsequently transferred to the Salle Ventadour, then to the Odéon, and have now again been removed to the former theatre. The present building was erected on the site of the hotel occupied by the Minister of Finance, after the designs of Messrs. Huvé and de Guerchy; it is 154 feet in length by 110 in breadth. The principal front is divided into two stories, crowned by an attic; the lower story presents a range of nine arches, with Doric engaged columns, and in the upper story the arched windows of the saloon correspond with the arcades beneath, and are separated by Ionic columns. Above the entablature, and in front of the attic, are eight statues of the Muses, Urania being omitted. Blank arcades, continued along the sides and back of the building, support the upper story with its balustraded windows. The interior of the theatre, which is semicircular, contains four tiers, of which the two first are double, having open boxes in front, and partitioned ones behind. The balcon and orchestra are divided into ranges of stalls, each forming an arm-chair. The ceiling, painted by Ferri, in lozenge-shaped compartments, represents a cupola, through which a blue sky appears. The figures which support it are by Klagmann. This theatre holds 1200 persons. It now receives a subvention of 80,000 fr. The performances, which are of the highest merit, take place on Tuesdays, Thursdays, and Saturdays, and sometimes on Mondays or Sundays. The season lasts only six months, from 1st of November to 30 of April.

*Admission*.—Premières de face, 10 fr. Avant-scènes, 7 fr. 50 c. Baignoires, 10 fr. Balcon, 10 fr. Stalles d'orchestre, 10 fr. Secondes de face, 10 fr. Galerie, 4 fr. Parterre, 4 fr.—Performances begin at 8.

**THÉÂTRE DE L'OPÉRA COMIQUE**, Place des Italiens.—The front is adorned with a handsome portico of six Ionic columns, and the edifice, constructed almost entirely of stone and iron, is fire-proof. The interior is elliptical, with three tiers of boxes. Around the pit is a circle of baignoires, some arranged as boxes, the others as stalls. Above is a first and second gallery, the former with two rows of stalls. The seats of the pit are so placed that the spectator's eye is on a level with the stage. To every second box is attached a small saloon, affording an agreeable retreat between the acts from the glare and heat of the theatre. A bell from each enables the visitors to summon attendants with ices and refreshments, without the trouble of leaving the box. The decorations are white and gold, with raised ornaments, in copper, richly gilt. The ceiling is of

good execution, containing the portraits of Boïeldieu, Grétry, and other composers, in various medallions. The State box is on the left. A large *foyer*, of Corinthian architecture, decorated in the same style as the house, and furnished with divans, is on the first floor behind the boxes. In the cellars, machinery forces through pipes a supply of fresh air, cooled by ice, into the body of the *salle*, and openings in the ceiling give egress to the vitiated atmosphere. The light agreeable character of the music, which formerly distinguished the *Opéra Comique*, has given place of late years to a more elaborate style, more scientific perhaps, but less popular. Aulér and Halévy, however, preserve the ancient character of this school, and, from the favour with which their compositions are received, a reform may be expected. Government annually grants to this theatre the sum of 246,000 fr.

*Admission*.—Premières de face, 7 fr. Avant-scènes, 7 fr. Baignoires, 5 fr. Balcon, 6 fr. Stalles d'orchestre, 5 fr. Secondes de face, 2 fr. Galerie, 2 fr. 50 c. Parterre, 2 fr. 50 c. —Performances begin at 7 to half past.

THÉÂTRE FRANÇAIS, Rue Richelieu, at the south-west corner of the Palais Royal, was begun by the Duke of Orleans, in 1787, after the designs of Louis. It is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. The principal front, towards the rue Richelieu, presents a peristyle of the Doric order; another front, partly facing the rue de Montpensier, and partly attached to the Palais Royal, displays a range of arcades, resting on square pillars, and continued round the building, forming a covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows; there are two other stories, an attic, and a deep roof crowned by a terrace. The vestibule is of an elliptical form, and the ceiling rests on two concentric rows of fluted Doric columns. In the centre is a fine marble statue of Voltaire, by Houdon. The vestibule communicates with the lobbies by four staircases. The interior form of the house is elliptical; and the total number of places is 1522. The *foyer*, and an adjoining gallery, contain numerous busts of distinguished French dramatists. An interesting collection of various objects connected with Molière and other celebrities of the French drama has been formed here. The performances at this theatre, which is the standard one of the whole country, used to be strictly limited to the most correct and the highest style of tragedy and regular comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of MM. Victor Hugo, Alexandre Dumas, Scribe, &c., which, with all their merits, certainly do

not reach the elevation of style heretofore deemed essential to the highest order of the drama. Of the performers, Mlle. Mars nearly alone sustained for a time the ancient renown of this national theatre, and comedy was consequently in the ascendant; but since her death, the classic tragedy of France has been revived by Mlle. Rachel, who in its highest walks has attained the same eminence as that inimitable actress in comedy. For the support of this theatre, 240,000 fr. are annually allotted by Government.

*Admission.*—Premières de face, 6 fr. 60 c. Avant-scènes, 8 fr. Balcon, 6 fr. 60 c. Orchestre, 5 fr. Secondes de face, 3 fr. 50 c. Galerie, 2 fr. 50 c. Parterre, 2 fr. 50 c.—Begins at 7.

THE ODÉON, or, as it is called, the *Second Théâtre Français*, was built in 1779, burnt down in 1799, and rebuilt in 1807. The interior was a second time destroyed by fire in 1818, but restored in 1820. The exterior is 168 feet in length, 112 in breadth, and 64 in height. The principal front is ornamented with a portico of eight Doric columns, ascended by steps. The vestibule is small; two handsome stone staircases lead from it to the interior, which holds 1,600 persons. The decorations are tastefully executed, giving the theatre a light and elegant appearance, and the saloon is handsome. Upon the last restoration of this theatre every possible precaution was adopted in case of fire to prevent the flames extending from one part of the building to another. The performances here consist of tragedies, comedies, and other dramatic pieces. The director of the company has the theatre rent-free from Government, and also an annual subsidy of 60,000 fr.

*Admission.*—Premières de face, 4 fr. Avant-scènes, 5 fr. Baignoires, 2 fr. 50 c. Balcon, 3 fr. Stalles d'orchestre, 2 fr. 50 c. Secondes de face, 2 fr. Galerie, 1 fr. 50 c. Parterre, 1 fr.—Performances begin at 7.

OPÉRA NATIONAL OR THÉÂTRE LYRIQUE, Boulev. du Temple.—This theatre, built by Alexandre Dumas, the great novelist, on the site of the Hôtel Foulon, was opened in April 1847, under the name of *Théâtre Historique*, though devoted to the drama under all its forms. At present, operas of French composers are exclusively given here. The front is narrow, but tastefully designed. The entrance is flanked by two couples of fluted Ionic columns; the flutes interrupted by a broad sculptured band; two caryatides, representing Tragedy and Comedy, support the flat architrave of the entrance. Above the entablature a vast semicircular niche occupies the front; it is flanked by two coupled caryatides, represent-



ing, to the right, Hamlet and Ophelia; to the left, the Cid and Chimena; they support an interrupted circular pediment, adorned with a winged statue of the Genius of History; at his feet are the emblems of the drama. All these sculptures are by the hand of M Klagmann. The frieze and semicupola of the niche are painted in fresco by Guichard. In the latter is Poetry, leading Comedy and Tragedy by the hand. Below this group are, to the right, Eschylus, Sophocles, Euripides, Seneca, Shakspeare, Corneille, Racine, Voltaire, Schiller, Talma, Nourrit, Gluck, and Méhul; to the left, Aristophanes, Menander, Plautus, Terence, Molière, Goëthe, Lope de Vega, Cervantes, Regnard, Marivaux, Mlle. Mars, Mozart, and Grétry. In the frieze, various compartments represent: the temple of Bacchus, scenes from *Medea*, *Phædra*, *Othello*, *Cinna*, the *Misanthrope*, the *Bourgeois Gentilhomme*, *Faust*, *Mahomet*, *William Tell*, and the *Acare*. The most striking feature of this theatre is the interior, consisting of an elliptical amphitheatre in front of the stage, twenty metres in breadth, and only sixteen in depth; by which means the stage is viewed from any point under equally favourable conditions. The general decoration consists of garlands of fruits and flowers on a white ground. The ceiling, painted by MM. Séchan, Dieterle, and Desplechin, is oval, and represents, first, a colonnade of double Corinthian columns, surmounted by arches, intersected with rich festoons and hangings. By an effort of perspective a second colonnade is seen behind the first, and considerably aids the illusion. Painting, Comedy, Music, and Tragedy occupy four thrones at four different points of the periphery of the principal colonnade. The centre of the ceiling represents the progress of Apollo on his chariot, followed by Aurora, the Hours, the Muses, Arts and Sciences, &c. The *foyer* is on the second floor, and rather plain; it opens into the niche already described. The architects are MM. Dedreux and Séchan.

*Admission*.—Premières de face, 3 fr. Avant-scènes, 5 fr. 50 c. Baignoires, 3 fr. 50 c. Balcon, 3 fr. 50 c. Stalles d'orchestre, 4 fr. Orchestre, 3 fr. Secondes de face, 2 fr. Galerie, 2 fr. Parterre, 1 fr. 25 c.—Performances begin at about 6.

THÉÂTRE DU GYMNASÉ, Boulevard Bonne Nouvelle, was erected in 1820, and presents to the boulevard a front of six Ionic engaged columns, surmounted by as many Corinthian, with pedestals united by a balustrade. The vestibule is small; the house, which will contain 1,280 spectators, is well suited both for hearing and seeing. The performances are limited to vaudevilles and comedies; most of the dramatic productions of Scribe were written for this theatre. The company is good.

*Admission.*—Premières de face, 4 fr. Avant-scènes, 6 fr. Baignoires, 4 fr. Balcon, 5 fr. Stalles d'orchestre, 5 fr. Orchestre, 4 fr. Secondes de face, 2 fr. 50 c. Galerie, 1 fr. 25 c. Parterre, 2 fr.—Performances begin at about half past 6.

**THÉÂTRE DU VAUDEVILLE**, Place de la Bourse, formerly the Opéra-Comique, was opened in 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, and niches, in which statues are placed. The interior is of a circular form, and holds 1,200 persons. The decorations of the house are not devoid of taste, and its size, which rendered it unfit for an opera, is suited to the present description of performances. The company is excellent.

*Admission.*—Premières de face, 5 fr. Avant-scènes, 6 fr. Baignoires, 5 fr. Balcon, 4 fr. Stalles d'orchestre, 5 fr. Secondes de face, 2 fr. Galerie, 1 fr. Parterre, 2 fr.—Performances begin at half past 6 to 7.

**THÉÂTRE DES VARIÉTÉS**, Boulevard Montmartre.—This theatre, built by M. Cellierier, was opened in 1807. Its front, though small, is pure in style and decorated with two ranges of columns, Doric and Ionic, surmounted by a pediment. On the ground-floor is a vestibule, from which flights of stairs lead to the first tier of boxes and to the saloon, over the vestibule. The house can accommodate 1,240 persons. Vaudevilles and farces are performed here. The company is good.

*Admission.*—Premières de face, 5 fr. Avant-scènes, 6 fr. Baignoires, 2 fr. 50 c. Balcon, 5 fr. Stalles d'orchestre, 5 fr. Orchestre, 4 fr. Secondes de face, 4 fr. Galerie, 2 fr. Parterre, 2 fr.—Performances begin at 6 to half past.

**THÉÂTRE MONTANSIER**, Palais-Royal, formerly called *Théâtre du Palais-Royal*, at the north-west corner of the Palais-Royal, was opened in 1831. It is neatly decorated within, but is of very small dimensions; the number of places is only 930. Vaudevilles and farces are performed here by an excellent company, and it is a most successful théâtre.

*Admission.*—Premières de face, 4 fr. Avant-scènes, 5 fr. Baignoires, 4 fr. Balcon, 5 fr. Stalles d'Orchestre, 4 fr. Secondes de face, 1 fr. 50 c. Galerie, 2 fr. Parterre, 1 fr. 25 c.—Performances begin at from 6 to 7.

**THÉÂTRE DE LA PORTE ST. MARTIN**, Boulevard St. Martin.—The opera-house having been burnt in 1781, this edifice, used for a time in its stead, was planned and built in 75 days. It is constructed of wood and plaster, and, though large and convenient within, is externally devoid of merit. It has no vestibule, and the saloon is very small, but the salle holds 1,803 persons. Dramas and vaudevilles are performed here, and occasionally pieces of a higher standard.

*Admission.*—Premières de face, 5 fr. Avant-scènes, 5 fr. Baignoires, 5 fr. Balcon, 4 fr. Stalles d'orchestre, 3 fr. Orchestre, 2 fr. 50 c. Secondes de face, 2 fr. Galerie, 2 fr. 50 c. Parterre, 1 fr. 50 c.—Begins at about 6.

**THÉÂTRE DE L'AMBIGU-COMIQUE**, Boulevard St. Martin.—The Ambigu Comique on the Boulevard du Temple having been destroyed by fire, this house was erected by Stouff and Lecoindre, and opened in 1828. The front is ornamented at each story with columns supporting a cornice and entablature, and the upper story, instead of windows, contains niches with allegorical statues. The peristyle is surmounted by a terrace, and the ground-floor next the boulevard is skirted with shops. The theatre contains 1,900 places. Melodramas and vaudevilles are performed here.

*Admission.*—Premières de face, 3 fr. Avant-scènes 3 fr. Baignoires, 2 fr. 50 c. Balcon, 2 fr. Stalles d'orchestre, 3 fr. Orchestre, 2 fr. 50 c. Secondes de face, 2 fr. Galerie, 1 fr. 50 c. Parterre, 1 fr. 25 c.—Begins at about 6.

**THÉÂTRE DE LA GAITÉ**, Boulevard du Temple.—This theatre, originally built in 1808, was burnt down in 1835, and re-opened a few months afterwards. The upper story of the front is Ionic with an attic. The windows are arched. It holds 1800 spectators. The performances are vaudevilles and melodramas.

*Admission.*—Premières de face, 5 fr. Avant-scènes, 5 fr. Baignoires, 4 fr. Balcon, 3 fr. Stalles d'orchestre, 3 fr. Orchestre, 2 fr. 50 c. Secondes de face, 2 fr. Galerie, 1 fr. 25 c. Parterre, 1 fr.—Begins at about 6.

**THÉÂTRE NATIONAL**, Boulevard du Temple.—This theatre, which has been newly fitted up, is tasteful and convenient. Military pieces very well got up, and vaudevilles, are represented here. It contains 1,200 places.

*Admission.*—Premières de face, 3 fr. Avant-scènes, 4 fr. Baignoires, 2 fr. Balcon, 2 fr. 50 c. Stalles d'orchestre, 2 fr. 50 c. Secondes de face, 2 fr. Parterre, 1 fr.—Begins at about 6.

**SALLE BARTHÉLEMY**, 20 Rue du Château d'Eau. This is a theatre, constructed upon new principles by a talented architect, M. Barthélemy, who is also the proprietor of it. The pit is 126 feet by 66, and the total height to the ceiling, which is elliptical, is 52 feet. It holds 3,000 persons. The place where the lustre usually is, is occupied by a circular gallery, accessible by a winding staircase descending between steel bars from the ceiling. The Stage encroaches upon the pit in a circular curve, the orchestra being situated in a gallery above the scenes, invisible to the public, but visible to the *chef d'orchestre*, who sits in the place usually allotted to the prompter. The machinery of the scenes is constructed upon an entirely new principle, the curtains forming circular surfaces, and being

partly opaque and partly transparent, so as to produce singular scenic illusions. The admirable acoustic qualities of the house were successfully tested on the 4th of June 1851, before a numerous audience; the pendant gallery in particular producing effects of distant sound hitherto a novelty. This house is at present provisionally used for balls and concerts.

**THÉÂTRE DES FOLIES DRAMATIQUES**, Boulevard du Temple, erected in 1830.—It holds 1,400 persons. Vaudevilles and farces are performed here.

*Admission.*—Premières de face, 2 fr. 25 c. Avant-scènes, 2 fr. 75 c. Balcon, 1 fr. 50 c. Orchestre, 1 fr. Parterre, 75 c.—Begins at about 6.

**THÉÂTRE DES DÉLASSEMENTS COMIQUES**, Boulevard du Temple, opened in 1841.—It contains 1,100 places. Farces, vaudevilles, and little dramas, are performed.

*Admission.*—Premières de face, 2 fr. Avant-scènes, 2 fr. 50 c. Balcon, 1 fr. 25 c. Stalles d'orchestre, 1 fr. 50 c. Orchestre, 1 fr. Parterre, 75 c.—Begins at about 6.

**THÉÂTRE BEAUMARCHAIS**, Boulevard Beaumarchais, erected in 1836.—It contains 1,226 places. Farces, vaudevilles, &c.

*Admission.*—Premières de face, 3 fr. Avant-scènes, 4 fr. Orchestre, 1 fr. Parterre, 75 c.

**THÉÂTRE DES FUNAMBULES**, Boulevard du Temple.—Rope-dancing and comic representations with a clown, &c.

*Admission.*—From 5 to 30 sous.—Begins at about half past 5.

**THÉÂTRE LAZARY**, boulevard du Temple.—A species of spectacle for the lower classes and children; for the latter there is a day performance. Admission 3 to 15 sous.

**THÉÂTRE DU LUXEMBOURG**, rue de Fleurus.—Melodramas, and vaudevilles. Admission 8 to 40 sous.

**THÉÂTRE ST. MARCEL**, rue Pascal, in the Faub. St. Marceau.—For vaudevilles and melodramas. Admission, 8 to 50 sous.

**THÉÂTRE DE M. COMTE**, Passage Choiseul.—The actors, who are all young, perform vaudevilles, comedies, &c., with great ability. To these are occasionally added tricks with cards, &c., and ventriloquism. For children it is a most amusing theatre.

*Admission.*—Avant-scènes, 4 fr. Loges de face et stalles, 3 fr. Orchestre, 2 fr. Deuxièmes loges, 1 fr.—Begins at about 6.

**SPECTACLES-CONCERTS**, Boulevard Bonne-Nouvelle, opened in 1846, on the site of a market for vegetables.—It is under ground, and fitted up with much taste, but inconvenient, the stage being much narrower than the house, and divided into three portions. A species of mixed performances, consisting of music, singing, ballets, and pantomimes, is given here. Admission 2 fr. and 1 fr. Begins at about 7.

**CASINO DES ARTS**, 12, Boulevard Montmartre.—This is a



rectangular saloon, with a gallery running around it, except at the further extremity, where a small stage is seen. Little farces are played here, and tumblers, ventriloquists, &c., sometimes perform at this place. Admission 1 fr.

**SALLE LASSAIGNE**, Passage Jouffroy. For exhibitions, concerts, legerdemain, magnetism, &c.

**THÉÂTRE SÉRAPHIN**, 121, Palais Royal.—This is a kind of puppet-show, with mechanical figures, called *Ombres Chinoises*, phantasmagoric tableaux &c., and is the delight of children and nursery-maids.

*Admission*.—15 to 30 sous.—Performances at 1, and at 7.

**SOIRÉES MYSTÉRIEUSES**, by Hamilton, 164, galerie Valois, Palais Royal. Legerdemain, tricks with cards, &c.; open only part of the year. Admission, 1 fr. 50 c., 3 fr. and 4 fr.

**CIRQUE NATIONAL**, Champs Élysées, carré de Marigny.—Equestrian performances were first introduced at Paris by MM. Astley, of London, in the time of the Directory, and their company was succeeded by that of Franconi, in the time of Napoleon. The present building devoted to these performances is a spacious polygonal edifice of sixteen sides, built of stone, with an elegant pedimented porch to the east, surmounted with a bronze figure of a horse. Panels with horses' heads ornament the sides. To the north is a rectangular building, in keeping with the rest, containing stables, &c. A graceful iron railing encircles the whole. The interior presents the appearance of an immense Moorish hall, the roof being supported by light iron columns, and painted together with the panels in rich colours with gilding. The ceiling is tastefully arranged in compartments representing equestrian figures, and from its centre, over the circus, hangs a chandelier with 130 gas jets. Round the circus are ranged sixteen circles of seats, holding 6,000 persons. The ventilation is admirable. It is only open in summer. The admission is 1 fr. and 2 fr., and the performances, which are exclusively equestrian, commence at about 8.

Another *Cirque*, on the same plan, has just been erected on the Boulevard du Temple for winter performances of the same kind.

**SALLE LACAZE**, opposite the Cirque National, in the Champs Élysées. This elegant little building, substantially built of stone, has hitherto been mainly devoted to legerdemain and amusing physical representations.

**THE HIPPODROME**, outside the Barrière de l'Étoile, opposite the southern front of the Triumphal arch, is a large wooden circular enclosure built by the late M. Franconi for equestrian exhibitions 3 or 4 times a-week in summer. It was partially burnt down in 1846, but immediately reconstructed. It is

330 feet in diameter, the seats for the public are all around, and will contain about 10,000 spectators, under a canvas roof. The arena is uncovered. The decorations offer nothing particular, beyond being in the Moorish style. The principal entrance is on the side facing the arch. Price 1 fr. and 2 fr.

ARÈNE NATIONALE, rue de Lyon, Faubourg St. Antoine. — This Hippodrome used for performances similar to the preceding one, was opened in May 1851. It is elliptical, measuring 300 feet by 180, and will hold 15,000 persons.

THÉÂTRES DE LA BANLIEUE. — These small theatres being without the barriers, and consequently at a distance from most of the places of amusement in Paris, are generally well attended by the inhabitants of the suburbs. The exterior appearance of some of them is neat. The pieces performed are melodrames, vaudevilles, petty comedies, and even tragedies. The *Théâtre Montmartre*, at Montmartre; the *Théâtre des Batignolles*, near the Barrière de Clichy; the *Théâtre de Belleville*, by the Barrière de Belleville, and the *Théâtre du Mont Parnasse*, beyond the barrier of the same name, give representations daily; the *Théâtre de Grenelle*, at Grenelle, two or three times a-week. The admission varies from 6 to 30 sous.

### EXHIBITIONS.

DIORAMA. — This well-known exhibition, first established in France, and brought to perfection by MM. Daguerre and Bouton, was completely destroyed by fire in 1839. A new one was opened in 1843 by M. Bouton, at No. 21, rue de la Douane, and afterwards at the Bazar Bonne Nouvelle, where it was again burnt down in 1849. At present there are two in the Avenue des Champs Élysées; one at No. 3 at the Rond Point and another higher up at No. 73. These specimens of pictorial skill are well worth a visit, but though brought to great perfection by French artists, their success is not commensurate with their merits.

PANORAMA. — In the Champs Élysées, near the river side.

Other sights spring up every month, but they are too mutable and too evanescent in their nature to be here indicated; they may moreover be easily ascertained by a glance at the bills profusely distributed about town, or reference to the advertisements in the daily newspapers.

### CONCERTS.

The concert season in Paris may be said to last all the year round, for though the highest class of these entertainments is limited to winter and spring, concerts of a more miscellaneous



description continue to be given during the whole of the summer and autumn, though not regularly. Those which take place in the winter season annually are justly celebrated throughout Europe for their excellence. In the first rank of these stand the series (six in number) given by the "Société des Concerts" at the Conservatoire de Musique, 2, rue Bergère, which take place once a-fortnight. These concerts are chiefly devoted to instrumental music, though choruses and other vocal pieces are likewise given. The selections are principally confined to the works of the most celebrated classic composers, Gluck, Handel, Mozart, Haydn, and latterly Beethoven, Weber, &c., and the orchestra of the society being as a body the finest and best-disciplined instrumentalists in any European capital, their *chefs-d'œuvre* are executed with a perfection and smoothness which no connoisseur can listen to without delight. The performances generally occupy about two hours and a half—quality, not quantity, being alone considered in the programme—an example worthy imitation at most other concerts both in Paris and elsewhere. Of late years the extension of taste for good music has led to the institution of other annual concerts of a similar character; of these the Concerts Philharmoniques, established by M. Berlioz, and the "Union Musicale," under the direction of M. Séghers, command a large share of public patronage. In addition to the above, numerous miscellaneous concerts take place during the season, at which nearly all the leading musicians from every country may be heard in succession, the suffrages of the Parisian musical public being generally considered an indispensable passport to enter the temple of Fame. Concerts take place indiscriminately morning or evening; the principal *salles* for these entertainments are at Herz's, rue de la Victoire; the *Salle Ste. Cécile*, rue de la Chaussée-d'Antin; and the *Salle de la Fraternité*, 9, rue Martel; *Erard's*, 13, rue du Mail; *Pleyel's*, 20, rue Rochechouart; *Sax's*, 10, rue Neuve St. Georges; *Moreau-Sainti's*, rue de la Tour-d'Auvergne. Concerts are also frequently given at the *Jardin d'Hiver*, Champs Élysées (See p. 503), and in summer at the *Château des Fleurs*. (See p. 504.)

We cannot take leave of this subject without mentioning the CAFÉS CONCERTS or CHANTANTS, establishments of but recent date, where the pleasures of the palate are enhanced by those of the ear. They are the favourite evening lounge of the Parisian *bourgeois*, who does not object to hear scraps of favourite operas, and other songs, while regaling himself. The artists are, as may be guessed, of third-rate quality. There is no admission or ticket required, but the visitor is expected to partake of some refreshment. A trifle is given to the performers,

one of whom passes at intervals along the tables to collect the bounty of the audience. The *Ca'tés Chantants* mostly resorted to in winter are the *Châlet Morel*, 18, rue de l'Arcade, a long room with an arched roof of oak, constructed somewhat like a Swiss dairy, whence its name. It is tolerably lighted, and graced with flower-pots of no very costly description. The *Estaminet Lyrique*, Passage Jouffroy, a long rectangular room, exceedingly close, in consequence of the heat and smoke, and having a regular stage with curtain, scenes, and foot-lights. The admission is 50 centimes, but the visitor may call for coffee, beer, grog, &c., from the cost of which the admission is deducted. Three *cafés concerts* attract the public at the Champs Élysées in summer. They are the *Café Morel* and *Café des Ambassadeurs*, on the northern side of the Avenue de Neuilly, and the *Pavillon du Jeu de Boule* on the opposite side. The visitors are accommodated in the open air, and the singers under elegant kiosks, gaily painted and adorned with flowers. Other *cafés concerts* have been opened in the rue Madame, adjoining the Garden of the Luxembourg, on the Boulevard du Temple, &c.

#### BALLS, PUBLIC GARDENS, &c.

Dancing being the favourite amusement with the Parisians both in winter and summer, there is no quarter of the capital in which ball-rooms suited to all classes are not to be found.

**WINTER-BALLS.**—This class is so intimately connected with the diversions of the carnival, that we should find it difficult to do honour to our subject without giving a faint idea of that important season of Parisian pastime.

The *Carnival* takes place during the five or six weeks which precede Ash Wednesday, and is the favourite season of masked and fancy balls both in private society and at the various places of public amusement; masks appear in the streets only on the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and *Mi-Carême*. On these days, crowds of persons in fancy dresses, many of them masked, and exhibiting all sorts of antics, appear in the streets, principally on the northern Boulevards, and immense crowds in carriages, on horseback, or on foot, assemble to witness the gaities of the scene. The Carnival was prohibited in 1790, and not resumed till Bonaparte was elected first consul. Its restoration caused great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed on these annual festivals; at present, however, the zeal for them has considerably subsided. The procession of the *Bœuf Gras* for ages past has been celebrated at Paris on the *Dimanche* and *Mardi Gras*, when the prize ox, preceded by music, and accompanied by a



numerous train of butchers fantastically dressed, is led through the streets. The ox is covered with embroidery, and his head adorned with laurel; formerly he carried on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a sceptre and in the other a sword. At present the child follows the *Bœuf Gras* in a triumphal car, but without sceptre or sword. In 1849 this custom was discontinued, but revived in 1851. (1) After parading the streets, the masks repair to the various balls which abound, and which we shall now describe.

The *Public Masked Balls* take place throughout the Carnival, at almost all the theatres, &c. The most amusing and comparatively select are at the Opera-house, where they begin at midnight, and continue till daybreak. No stranger who visits Paris at this season of the year should omit a visit to one of the *Bals masqués* at this theatre, for it is difficult to imagine a scene more curious and fantastic than that presented in the *Salle* of the Grand Opera at a Carnival Ball. On these nights the pit is boarded over and joins the stage; the vast area of the whole theatre forming a ball-room of magnificent proportions, which, brilliantly lighted, and crowded with thousands of gay masquers attired in every variety of colour and costume, forms a sight not easily forgotten. The orchestra is invariably first-rate, and is generally commanded by the most celebrated *bâton* of the day, no less than the famous Musard being the musical director of late years. The *amphithéâtres* and boxes, unless hired to some party, are left open to the public. Gentlemen may go to these balls in plain clothes, but ladies are only admitted in masks or in costumes. The ticket costs 10 fr. To witness this remarkable scene in perfection the visitor should wait until the company is completely assembled and the votaries of the dance in full activity. On entering the vast *salle* at such a moment the effect is scarcely imaginable, the gorgeousness of the immense theatre, the glitter of the lights, the brilliancy and variety of the costumes, the enlivening strains of the music, the mirth of the crowd, and, above all, the untiring velocity with which the dancers whirl themselves through the mazes of the waltz, polka, and mazourka, present an appearance of bewildering gaiety not to be described. On closer examination it will be of course discovered that the strict etiquette which presides in the aristocratic *salons* of the Faubourg St. Germain is occasionally lost sight of in the exhilaration of the moment, and that "chilling reserve" is by no means the pre-

(1) The weight of the ox promenaded in the Carnival is on an average from 800 to 900 kilogrammes.

dominating characteristic of the fair who resort to this pleasantest of pandemoniums. It will be easily conceived that if a visitor should take the ladies of his family to witness this extraordinary display, he must take them to a box as mere spectators, for to mingle with any of these too vivacious groups would be something worse than indiscretion. After the hour of supper (refreshment and suppers being to be had), when the champagne begins to exhibit its exciting effects, the scene naturally becomes still more warm and lively; but, though noisy and boisterous, the immense throng is generally remarkable for its good humour, a quality frequently put to the test by the nature of the jests which are freely exchanged under the republican liberty of the mask. On some occasions of special enthusiasm the elevated crowd load the leader of the orchestra, who is a great popular favourite, with the most frantic plaudits, and in more than one instance have insisted on carrying him in triumph round the theatre, a ceremony performed in grand procession by all the votaries of Terpsichore, accompanied with uproarious acclamations only to be conceived by those within hearing of the tempest. It is scarcely necessary to add that at these balls the *roué* may find an endless variety of pleasant adventures. (1)

Masked balls are also given at some of the minor theatres, but do not differ materially from the one just described, save in the vastness and magnificence of the scene.

(1) The first ball to which the public were admitted, without distinction, on payment of money, was given at the Opera Jan. 2, 1716, on a license granted by the Regent Duke of Orleans. The price of the ticket was five livres. In 1717, the exclusive privilege of giving them was granted to the Opera; notwithstanding which balls were given at other theatres during the ten years for which the privilege was granted. It was at the Opéra Comique of that day that the idea of boarding over the pit to a level with the stage, for the purpose of dancing, was first effected by Father Sebastian, a Carmelite friar and mechanical genius, at the suggestion of the Chevalier de Bouillon. In 1746, balls had so much increased in public favour, that the Director of the Opera petitioned for a restriction of their number, and about that time several persons were proceeded against for giving balls with saleable tickets in private houses, some not of the best reputation. Towards the end of the last century the balls were organised at the Opera nearly on the same plan as at the present day, but with much less splendour; and it is mentioned by a contemporary writer as a matter of astonishment, that “22 lustres, with 12 bougies each, 32 branches with 2 each, 10 girandoles, with five each, with flambeaux, lampions, and pots-à-feu to light the approaches, were seen, with 60 musicians, half at each end of the theatre.”



Besides the masked balls, the Carnival and winter season generally is enlivened by other public balls, got up by subscription, or under the patronage of various societies of artists. Among the latter we may mention the

*Salle de l'École Lyrique*, 18, rue de la Tour d'Auvergne.—The balls given here are patronized by the actresses of Paris, and may be classed under the denomination of dress-balls. They generally commence at midnight, approaching, nearer perhaps than any other public ball, to the manners of the select society to be met with at private balls. The public visibly belongs to the educated classes. Nevertheless, all austere formality is banished, or rather reduced to the limits of common politeness. The admission is 6 fr. but only four or five balls are given in the course of the winter.

The other ball-rooms of Paris are much inferior, but may be interesting to an observer on account of the insight they afford into the character of the Parisian population. The price of admission is the only available standard by which to judge of the refinement of the company that resorts to them, and even that test is hardly to be depended on. Generally, however, it may be stated that the *blouse* is banished, so that the majority may fairly be considered to consist of clerks, shopmen, and workmen of the better class. The softer sex is generally represented here by ladies whose pretensions to coyness are not conspicuous, and the *grisettes*, so truly and amusingly painted in Paul de Kock's novels, usually muster in great force, under the protection of those to whom they have pledged their ephemeral constancy. Among the ball-rooms of this description the following may be noted as taking the lead :

*Casino des Arts*, 12, Boulevard Montmartre.—This place of amusement, already described (See p. 494), affords sufficient space for dancing, when cleared of its benches. The orchestra is accommodated on the stage. The dancers, although animated, are not excessively so, and the rules of decorum are not transgressed. Admission 2 fr.

*Casino Paganini*, 11, rue de la Chaussée d'Antin.—The ball-room consists of a square of about 80 feet. The ceiling, resting upon pilasters, is rather low, and interrupted by an ample skylight. There are three rooms for refreshment adjoining ; here smoking is allowed. The dancing here is a shade more extravagant than in the former, and the *caneen* will now and then peep through the quadrille, notwithstanding the vigilance of the police. Admission 2 fr.

*Salle Ste. Cécile*, 95 bis, rue St. Lazare.—The ball-room is on the first story ; it is lofty, measures 120 feet by 30, and its ceiling is pierced with skylights. Two flights of broad steps

lead from the ball-room to the refreshment-rooms, fitted up like boxes in front, whence the scene in the ball-room may be enjoyed. In the latter is a small billiard-table, occupying a corner, while in another a nymph presides over a table covered with gay-looking knick-knacks, which may be raffled for on payment of a trifle. The dancing is much the same as at the Casino Paganini, but smoking is not allowed. Admission 2 fr.

*Salle Valentino*, 359, rue St. Honoré.—This is one of the most celebrated ball-rooms of Paris, and certainly the most diverting. It is divided into two compartments, the first of which is about 90 feet long by 36 broad, and the second 90 feet by 64. The architecture is a medley of the Moorish and Greek; the columns are gaily painted, and the recess, which runs all round with seats for the dancers, is backed by mirrors, which by their reflection add greatly to the brilliancy of the scene. Over the above-mentioned recess runs a gallery, where the spectator may enjoy a glass and a quiet cigar. Another room for refreshments is below, opposite the entrance. The orchestra occupies the centre of the second compartment. Here are besides a billiard-table, a *tir au pistolet*, or small shooting-gallery, a dynamometer for amateurs of muscular strength, and tables where trifles may be raffled for. When full, the ball-room presents a scene of extraordinary animation, and here may be seen rare specimens of Parisian dancing. Whenever the policemen's backs are turned, the *cancan* reigns in all its glory, to degenerate into a sober quadrille figure as soon as danger is apprehended. As for the waltz and polka, the stranger may expect to see every variety of embrace, not excepting the Cornish, nay, the ursine hug. The contorsions and kicks some of the dancers indulge in are astounding to a novice in Parisian balls. The ladies' toilettes are far from *recherchés*; and as for the *gentlemen*, every kind of cut, except the blouse, is admitted. Admission 2 fr. to 3 fr.

*Salon du Wauxhall*, 18, rue de la Douane.—It consists of a large room, with a gallery for refreshments over the entrance, opposite to which is the orchestra. The company partakes of the character of the manufacturing arrondissements near which it lies; in other respects this place does not differ from those already described. Smoking is allowed. Admission 2 fr.

*Cercle Montesquieu*, in the street of that name.—This is a lofty room, about 100 feet by 80. Slender cast-iron columns support the three vaults which form the ceiling. A gallery for refreshments runs all around. Smoking is carried on here to an alarming extent. Generally speaking, the company here is inferior to that of the balls already mentioned. Admission 1 fr.

*Salle du Prado*, Place du Palais de Justice.—This place of



amusement, erected on the site of the church of St. Barthélemy, is composed of two ball-rooms, communicating with one another by steps. The first is rectangular, the other an octagon. The orchestra is in the middle of the first room. There are besides two billiard-rooms, and a *tir au pistolet*. The only *improvement* the visitor will remark here is, that ladies smoke with as much *aplomb* as gentlemen. Admission 1 fr. 50 c.

We deem it unnecessary to enter into further particulars concerning Parisian winter balls. The *Salon de Mars*, 85, rue du Bac; the *Salle Molière*, 117, rue St. Martin; the *Tivoli d'Hiver*, 45, rue de Grenelle St. Honoré; the *Salle d'Antin*, 63, rue de Provence; and the *Salle de la Fraternité*, 9, rue Martel, do not differ materially from those we have already described. The last-mentioned place derives some interest from the circumstance that in 1848 several socialist banquets were held there by ladies of that political persuasion, at 1 fr. 25 c. per head.

**SUMMER BALLS.**—In summer dancing takes place within, or in the immediate vicinity of, the Capital, in gardens especially laid out for the purpose. We have selected a few of the principal for description, in order to give the stranger as correct an idea as possible of the character of these diversions, and of the society which frequents them.

The *Jardin d'Hiver*, avenue des Champs Élysées, opened in 1846, claims unquestionably the first place, both as forming a link between winter and summer balls, and as being the most splendid of all the places of amusement of the kind the capital affords; it may fairly be said to do credit to the taste for fanciful invention and elegant decoration for which the French, and the Parisians in particular, are so generally renowned. A light iron-framed front leads the visitor to a spacious vestibule, whose elliptical vault is supported by 8 Doric columns, and from thence to an extensive garden completely roofed with glass. Its form is that of a Latin cross, with semi-circular extremities. The whole edifice, with the exception of a few arches in masonry, is composed of iron frame-work. A range of coupled iron pillars runs all along the interior, supporting a light and airy gallery, filled with flowers; while the space below is laid out as a garden, with orange trees and rare exotics, basins in the form of enormous sea-shells, cascades, statues and groups, the bloom and beauty of the scene reminding the spectator of Tasso's enchanting description of Armida's garden. Indeed, but for the welcome absence of the tiger and cobra capello, it would need no great stretch of imagination to believe one's self here transported to the most luxuriant regions of the East. Here the camellia, the yucca, and the cactus will meet the visitor's eye in juxtaposition with the palm-tree, the

araucania, and the banana. An aviary filled with exotic birds is to the right; in the centre of the garden is a grass-plot, extending to a romantic grotto; while the few walls that connect some portions of the iron frame-work are completely coated with mirrors, and lined with *passifloras* and other creeping plants. Commodious seats and tables are placed at intervals along the walks; nor have places of refreshment and various games been forgotten. The transepts offer a large open space, where balls and concerts are given both in winter and summer, and public banquets sometimes takes place. The company that resorts hither is composed of the better classes, and the rules of decorum are strictly observed as far as is practicable in a public ball-room. Children's balls are also given here occasionally; and on these occasions this charming spot presents what may truly be called a scene of enchantment; the fairy groups revelling in the joyous animation of the dance, recall and realize the beautiful lines of one of the most elegant of modern English poets, John Wilson :

“ Like sunbeams glancing o’er a meadow-field,  
 From side to side the airy spirits swim.  
 What keen and kindling rapture shines reveal’d  
 Around their eyes, and moves in every limb !  
 Towards each other their delighted eyes  
 They smiling turn, and all at once may tell,  
 From their subdued and sinless ecstasies,  
 That these fair children love the dance full well.”

Over the entrance are galleries for the spectators who do not wish to mingle with the crowds below. The admission to the balls is from 3 to 10 fr. according to the season; but the public are also admitted in the day-time to enjoy the display of flowers and rare plants. The admission in that case is 1 fr.

The *Château des Fleurs*, Avenue des Champs Élysées, near the barrier, is also a highly favourable specimen of taste and ornamental skill in this way. Decorative art has done its utmost here to realise the glowing descriptions of the Arabian Nights, with the exception, however, that, instead of a talisman, a ticket only is necessary to cross the threshold of this fairy-like garden. A profusion of flowers of every kind, disposed along the walks, in the recesses, under the groves, every where greet the eye of the visitor, while innumerable lights twinkle among the grass, or shoot their slender flames from under the vases and tazze filled with plants. Chinese lanterns depend in festoons from the trees, while elegant candelabra, lighted with gas, illuminate the spacious dancing-ground. The numerous and well-conducted orchestra is accommodated in an elevated semicircular kiosk, not inferior in elegance to

the rest of the garden. A café and restaurant afford every desirable refreshment; there are besides, for amateurs, a *tir*, or shooting-gallery, a *jeu de bagues*; Chinese billiards, and other pastimes. The company met with here is generally good, and the pleasures of the dance are enjoyed with every regard to decorum. Fire-works are often added to the attractions offered to the public. Concerts are frequently given. Admission 2 to 5 fr.

*Jardin Mabille*, Allée des Veuves, is another favourable specimen. A large circular space, with a pavilion for the orchestra in the centre, is reserved for the dancers, and lighted by a profusion of gas-lights suspended from artificial palm trees, while small shady circular bowers placed around afford the dancers the means of repose, after the fatigues of the polka or the waltz, apart from the intrusive eye of idle curiosity; for we must remark that the fair visitants of these places appear completely ignorant of, or at least to have forgotten, the well-meant caution of the poet of the "Seasons :"—

" Ah! now, ye fair,  
Be cautious of your hearts, nor in the bower  
Where woodbines flaunt and roses shed a couch,  
Whilst Evening draws her crimson curtains round,  
Trust your soft minutes with betraying man."

Leaving poetry, however, for the positive, we find a snug corner laid out with tables and chairs for refreshments; here the sober Parisian may enjoy his bottle of beer and his cigar, or the votary of Terpsichore treat his partner to a refreshing lemonade, and recruit for subsequent exercise in the mazy waltz. An immense covered saloon and rooms adjoining afford the visitor a secure asylum from the malicious influence of bad weather upon the sports of the evening. The company at this elegant garden we should mention generally comes under the description of "the gayest of the gay," and the licence of the dance is frequently carried beyond the limits of propriety.

The *Châlet*, Avenue Gabrielle, Champs Élysées, is a garden laid out in shady walks, with a large covered ball-room and theatre, where farces and pantomimes used to be given. At present, however, it is closed to the public.

*Château Rouge*, or *Nouveau Tivoli*, 2, rue Neuve Clignancourt, outside the Barrière Rochechouart, (1) is likewise very much frequented, nothing having been neglected to win the good graces of the public, and render it the favourite among all rival establishments of the kind. The visitor on entering finds a large

(1) This place is not devoid of historical recollections. The pavilion was built by Henry IV. for Gabrielle d'Estrées; and in 1815 the Duc de Raguse established his head-quarters here. The preliminaries of the treaty of Paris were also signed on this spot.

space handsomely adorned with statues bearing innumerable lights, where family groups are assembled enjoying the cool of the evening, and the enlivening strains emanating from an adjoining pavilion. Small circular tents and bowers around invite the guest to taste of the good things of the buffet. Another large space adjoining is devoted to dancing, whence a flight of steps descends into a third plot, containing a *jeu de bagues*, various contrivances of billiard-tables, swings, &c., besides a *tir au pistolet et à la carabine*, for the more bellicose of the visitors. Fire-works are also among the attractions of this garden, all parts of which communicate together by different walks, over one of which a bridge is thrown, called the *Pont des Soupirs*, as unlike the "Bridge of Sighs" celebrated by the pen of Byron as possible, though the name unluckily recalls the Venetian strain of the greatest of modern poets, and by contrast throws an air of ridiculous cockneyism (if such a word may be applied to Parisian taste) over this part of the grounds. The name has, however, probably been adopted in allusion to the tender wailings of love-stricken swains, who may select this spot to give vent to their emotions. A spacious building contains rooms for refreshments, and is surmounted by a terrace, from which a general view may be taken of the lively scene below. The tasteful arrangement of the illumination, contrasting with the verdure of the trees and the gay animation of the crowds here assembled, produces a very striking effect. We may note that *greenness* is here, as indeed in all the public gardens, to be specially guarded against, for, though verdancy is a very desirable attribute of the trees, any display of that quality on the part of a visitor *may* lead to serious inconvenience, and hence we must warn the youthful English visitor against the too seductive graces of the *Lorette*, who frequently displays no mean tact in playing off her fascinations.

We cannot avoid mentioning two of the most amusing, though far from select, places of public resort.

*Grande Chaumière*, No. 96, Boulevard du Mont Parnasse, is the habitual resort of students and *étudiantes*, a title familiarly given to those members of the softer sex who worship Minerva under the garb of her youthful followers of the Quartier Latin. The garden of the *Chaumière* is laid out in shady walks,—

"Time out of mind the favourite haunts of love."

Contiguous is the ball-ground, which is lighted with gas; adjoining it are a verandah for refreshments, and a spacious rectangular ball-room as a resource for bad weather. The most characteristic amusement here consists in the *Montagne Suisse*. An inclined plane of an altitude of about 20 feet, and a base of



upwards of 100 feet, furnished with four lines of rails, descends from a building accessible by stairs, and is continued in a level direction to about 100 feet more. The person desirous of enjoying this sport places himself in a car, and descends with great velocity along the rails of the inclined plane. The impetus thus received from the descent is more than sufficient to propel him along the level, at the end of which is a space of loose earth, and a stuffed wool-sack, against which he strikes without danger. Three cars may descend at a time; the fourth line is for drawing the car up again to the top. This is a very favourite pastime among the fair *habituées*, who thus descend hand in hand with their *innamorati*, amidst the laughter and cheers of the bystanders. The dancing here is rather more *lively* than at the places already described, and might possibly elicit an austere shake of the head from a sombre moralist, who might also think the walks above alluded to somewhat too shady. However this may be, joy and good humour are painted here on every visage, and the music is good. Fireworks, ventriloquism, and other exhibitions are often added to the attractions of the ball-ground.

*Closerie des Lilas*, Carrefour de l'Observatoire, near the southern gate of the Garden of the Luxembourg, is a pretty place. The ground is rectangular, bordered and intersected by rows of deep recesses, formed by trees bordered with turf, and admirably fitted for a quiet *tête-à-tête*. A large parterre, filled with flowers, and enlivened by a *jet d'eau*, lies in front of a spacious dancing-hall of Moorish design, tastefully painted, and open on all sides, thus giving the advantage of open air, while at the same time any ill-natured interference on the part of the weather is effectually prevented. Adjoining it are five billiard-tables, the never-failing *tir*, and other pastimes. The company is much the same as at the *Chaumière*.

We may also mention the *Casino Paganini* (See p. 501), where summer-balls are given in the garden annexed to it.

The *Ranelagh*, at the entrance of the Bois de Boulogne, close to Passy, is an establishment of a similar class. It not only comprises a ball-room, but a small theatre, with *café*, &c., and a spacious garden, laid out much in the same style as those already described.

The facilities now afforded by railways enable the Parisians to attend also the balls given in the vicinity of the metropolis, such as those of Asnières, Enghien, Sceaux, St. Cloud, Rambouillet, and Montmorency. These rural *fêtes* are exceedingly pretty, and the stranger will find them very well worth the trouble of the excursion. The days vary, but are easily learned from the bills posted in different parts of the town.

The prices of admission are between 1 fr. 50 c. and 3 fr. for gentlemen; the *beau sexe* have generally free entrance.

As a general observation, we may remark that the character of the French population is nowhere seen to more advantage than at places of this description. Quarrelling or ill temper is nearly unknown, and even the lower class display a politeness of address, almost amounting to elegance. We feel it however a duty to add, that although Parisians of the middle class are in the habit of taking their wives and daughters to most of these places, thus giving them a certain character for respectability, and though outward decorum may be tolerably well preserved, they cannot properly be recommended as fitting places for an English lady to visit, unless well attended and incognito.

**BASTRINGUES.**—This is a popular and rather contemptuous name given to the lower sort of balls which take place in the gardens or eating-houses outside the barriers of Paris. The exterior boulevards teem with such places; we need not therefore give a list of them. The lover of living pictures in the Flemish style should not omit a stroll of a Sunday evening out of the *barrières du Maine, du Mont Parnasse, or de Belleville*, where he will witness more than one characteristic scene. Crowds of workmen with their wives or sweethearts fill the principal street of the suburbs, which is lined with ginger-bread stalls, and ambulant cooks, selling pancakes, fried potatoes, or similar delicacies, while a fiddle or street-organ will at intervals break through the universal din of talk and laughter that fills the air. The gay lights at the entrance to the *bastringues* and *guinguettes*, or eating-houses, enliven the scene. As one of the better kinds of these places we may mention the *Jardin de Paris*, at Montrouge, *Barrière du Mont Parnasse*, which has even some pretension to the title of a ball-ground of the better sort, though the ticket is but 50 cent. The company is however far from select. Opposite, and in its immediate vicinity, the visitor will remark good specimens of *guinguettes* to which the working classes resort in great numbers, particularly on Sundays and Mondays. These establishments were originally very inferior and cheap, but some of them have since been patronised by a better class, and afford pretty good accommodation. The houses which sell only wine and liquors are denominated *guinches*. The stranger may as well look in at some of these places, as it will enable him to form a correct idea of the character and manners of the lower classes.

#### PUBLIC FESTIVALS.

Before 1848, public festivals were held in the *Champs Élysées* and at the *Barrière du Trône*, on the anniversaries of the King's

fête-day, May 1, and the revolution of 1830, July 29. But after the revolution of February, both these were discontinued, and only one yearly festival instituted, which used to be celebrated on the 4th of May, the anniversary of the proclamation of the Republic by the Constituent Assembly. They were very magnificent, the Assembly devoting 200,000 fr. to the purpose and the City of Paris nearly as much. But by a decree of Feb. 16th, 1852, the fête of the 4th of May has been abolished, and another instituted, to be celebrated on the 15th of August, the fête-day of the Emperor Napoleon. The Place de la Concorde, so admirably fitted for such a purpose, forms the nucleus of such festivals. The obelisk is generally used to great advantage for the purposes of decoration, with that peculiar taste for which the French nation is justly celebrated. (1) In the different areas of the Champs Élysées are rope-dancers, jugglers, buffoons, orchestras for dancers, *mâts de co-cagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as the garden of the Tuileries, and fireworks take place generally upon a very magnificent scale. This species of exhibition being a great favourite with the French, the art of preparing them has been carried to a high degree of perfection. These fêtes draw numbers of strangers to the capital, not only from the provinces, but from England, and other neighbouring countries, and certainly no foreigner, who would see Paris and its vast population in perfection, can ever witness either under a more agreeable aspect than on the occasion of a general fête. On these days Paris may literally be said to "don her best" and the immense multitudes which crowd every place devoted to the amusement of the public are not more remarkable for their numbers, than for the gaiety and good humour they almost invariably display. Provisions and wine were formerly distributed, but the confusion and drunkenness that ensued induced the authorities to decide that the distribution should in

(1) In 1850 the obelisk was adorned with four colossal sphynxes at the corners, and as many Egyptian statues between them. Four lofty triumphal arches were erected at the corners of the square; the balustrades decorated with sculptured candelabra, and the rostral columns, with statues, caryatides, and emblematical figures. Lighted globes burned under the tazze of the fountains, producing a most splendid effect under the falling water, while the basins were embedded in turf planted with flowers. Decorations of various kinds were to be seen in the rue de la Concorde, and at the bridge opposite; the palace of the Legislative Assembly and the Madeleine were tastefully illuminated, as well as the square and the avenue. The fireworks were let off at the Arc de l'Étoile.

future be made privately, to poor families, by the 12 mayors aided by the members of the *Bureau de Bienfaisance*. (1)

### REVIEWS.

From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place. The regiments on duty at the Tuileries are generally paraded with military music in the court of the palace every morning at 10, and the troops of the garrison are often reviewed by the President of the Republic. In the Champ de Mars field-days frequently take place.

### SPORTS.

**HORSE-RACES.**—The sports of the turf have within a few years become much more general among the Parisian gentry than formerly, and great attention is now devoted to the improvement of the breed of horses. (2) Races take place annually in May or June and October, in the Champ de Mars, at Chantilly, and at Versailles. Some of the prizes at these three places are awarded by the French Jockey Club, also called the *Société d'Encouragement pour l'Amélioration de la Race des Chevaux en France*. This club, situated at the corner of the Boulevard and the rue Drouot, consists of about 300 members, and was first founded by Mr. Bryon, in 1833. In the Bois de Boulogne private matches sometimes take place, and steeple-chases are run from time to time at a place called *La Marche*, about eight miles from Paris. The time and amount of the prizes are regularly announced beforehand in the journals, and particularly in *Galignani's Messenger*. The Jockey Club keeps a stud-book, and publishes a racing calendar. (3)

**JEUX DE PAUME (TENNIS-COURTS).**—There used to be several buildings appropriated to this exercise; at present, the only one is in the Passage Sandrié, No. 8, rue Basse du Rempart.

**JOUTES SUR L'EAU.**—The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added mythological representations, with naval com-

(1) Some of the most costly fêtes given in Paris were: the coronation of the Emperor, 1,745,646 fr.; the marriage of Marie Louise, 2,670,932 fr.; the birth of the King of Rome, 600,000 fr.; the baptism of the Duke of Bordeaux, 668,000 fr.; the fête of the Trocadero, 800,000 fr.; the coronation of Charles X., 1,164,097 francs; the marriage of the Duke of Orleans, 2,800,000 fr.

(2) The sums granted in France for encouragements for the amelioration of the breed of horses are 250 to 300,000 fr. a-year.

(3) The club grants prizes for newly established races in the departments, to encourage the sports of the French turf, and the amelioration of the breed of thorough-bred stock in France.



bats, &c. Aquatic sports are still given at most of the fêtes of villages on the banks of the Seine.

**MATS DE COCAGNE.**—This exercise, first introduced in Paris in 1825, is a favourite amusement at the public fêtes of the capital, as well as at fairs in provincial towns and villages. It consists of a mast, 60 feet in height, smeared with soap and grease, at the top of which are suspended prizes, such as watches, silver forks and spoons, silver cups, &c., which fall to the lot of those who succeed in reaching them. (1)

**SKATING.**—The places most frequented for this exercise are the basin de la Villette, the canal St. Martin, the basins in the Tuileries, the gare de la Bastille, the gare de la Rapée, and the *Plaines de la Glacière*.

### PROMENADES.

Most of the public promenades of Paris have been already described in the preceding part of this book, but they are here placed under one head for the convenience of the reader.

The **CHAMPS ÉLYSÉES** form the largest place of public exercise within Paris for persons in carriages, on horseback, or on foot, and in many respects, during the summer season, the most agreeable, and have of late years become the rendezvous of the fashionable world. (See p. 198.)

The **GARDEN OF THE TUILERIES**, a delightful walk. (See p. 167.)

The **GARDEN OF THE PALAIS NATIONAL** is generally frequented by the inhabitants of the centre of the town. (See p. 224.)

The **GARDEN OF THE LUXEMBOURG**, which has recently undergone very great embellishments, is the principal promenade on the southern bank of the Seine. (See p. 416.)

The **GARDEN OF PLANTS**, with its collections, etc. (See p. 470.)

The **BOULEVARDS**, interior and exterior, are resorted to by Parisians of all ranks, and, especially since those on the northern side have been lighted with gas and flagged, form by day or night amusing and healthy walks. The Boulevard des Italiens in particular, and those adjacent, present on a fine autumnal evening a scene of the utmost gaiety; the effect is indescribable; a confusion of colours and images bursts upon the eye, and the whiteness of the houses, broken at intervals by dark masses of verdure, form a beautiful contrast to the blaze of light issuing from the splendid “cafés” and club-houses, while the glaring gas-lights without illuminate the groups seated round the little marble tables; equipages rush noiselessly by, on the newly macadamised carriage-way, and all seem entranced at this hour in the pleasure of perfect idleness. (See p. 235.)

**BOIS DE BOULOGNE.**—This wood, about two miles from Pa-

(1) From the great progress in gymnastics made in France these prizes are much sooner reached than formerly.

ris, bears the name of a village to which it is contiguous. Before the revolution of 1789 its trees were stunted or dying from age. The revolutionary axe in part cleared it; whatever was then spared was felled in 1814, to make palisades for the barriers of Paris at the approach of the allied armies. In July, 1815, after the capitulation, the British troops, under the command of the Duke of Wellington, encamped here. Subsequent planting, and the growth from old stocks, have now made it a thick and beautiful wood. The Bois de Boulogne has been long known as a place for duelling and suicides. It is the Hyde Park of Paris, where the most splendid equipages and finest horses of the capital are displayed. It is also distinguished for the annual procession or promenade de Longchamp. Great improvements have been made of late in this wood by the City, and others are still in progress, which will render it one of the most agreeable promenades of the environs of Paris. In one of the principal alleys, near the gate on the Neuilly road, are a good café and a restaurant. The fortifications which pass along the eastern side of this wood have caused the destruction of one of its finest avenues.

A little further on, towards Neuilly, is *Bagatelle*, a beautiful villa, erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the property of the Marquis of Hertford, who purchased it for 313,000 fr., and is fitted up in a style of great elegance.

Near Passy, in the Bois de Boulogne, is the *Château de la Muette*, formerly crown property, but now belonging to M. Erard, the celebrated piano-forte manufacturer. Immediately fronting this is *Ranelagh*, a well-known and agreeable place of public amusement. (See p. 507.)

THE BOIS DE VINCENNES, east of Paris, is an agreeable place, more retired than the Bois de Boulogne, but, on account of its remoteness from the fashionable quarters of Paris, not so well known as a promenade. It has also against it the quarter through which the visitor has to pass on his way to it, which is the Faubourg St. Antoine, inhabited chiefly by the lower classes, and a part of Paris which has become historical for its share in the scenes which followed the revolution of 1789.

THE PRÉ ST. GERVAIS and the BOIS DE ROMAÎNVILLE are, the one an open tract of land behind Belleville; the other a picturesque wood adjoining it.

Both these spots and the Bois de Vincennes are much resorted to by the middling and lower classes of Parisians for pic-nic parties and Sunday excursions.

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## PART IV.

### ENVIRONS OF PARIS.

[In the following brief notice of the Environs of the Capital mention is made only of places which contain some objects of interest, to make them worthy of a visit. For a list of conveyances, see *Preface*.]

ALFORT.—This village, two leagues from Paris, near the confluence of the Seine and the Marne, is celebrated for a veterinary school founded by Bourgelat, in 1776. This establishment possesses a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology. There are also a botanical garden, hospitals for sick animals, a laboratory, a pharmacy, ground for the cultivation of grasses, a school of practical agriculture, a flock of sheep for experiment, a herd of different kinds of swine, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy; besides farriers' shops, buildings for experiments, and a bee-house. Pupils from the north of France are admitted at Alfort upon the presentation of the Minister of Commerce and Agriculture, either as boarders, at 360 fr. a-year, or as gratuitous pupils. The establishment is endowed with sixty *demi-bourses* for as many pupils nominated by the Prefect of the Seine, and approved by the Minister. The Minister of War also has 40 pupils in the school destined for veterinary service in the cavalry. They are received from the age of seventeen to twenty-five; and the duration of their studies is four years. They must all be able to read and write, and understand arithmetic, grammar, and smith's work. The number of pupils that can be received is limited to 300. Their number is at present 260. Animals that require treatment are admitted at a charge of 50 sous a-day for a horse, and 12 sous for a dog. If their owners are poor, the only charge made is for their keep. In case of murrain among cattle, pupils or professors are sent to treat them. There are two similar institutions in France; one at Lyons, for the central departments, and another at Toulouse, for the south. (1)

(1) The annual cost to Government of these three veterinary schools, comprising altogether 600 students, is 492,000 fr., being on the average 820 fr. for each student. The average number of horses kept in them is 1332, viz., 838 stallions, 127 mares, 212 colts, 99 fillies, and 56 draught horses. The expenses amount

**ARCUEIL.**—The name is derived from the arches of the aqueduct, constructed by the Romans. (See p. 33.) The country round is pleasing and picturesque. The Paris and Sceaux railway has a station here.

**ARGENTEUIL.**—A large village,  $2\frac{1}{2}$  leagues north of Paris, on the Seine. There was a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclete was prepared for her by Abelard.

**ARNOUVILLE.**—Four leagues north of Paris. Louis XVIII. passed three days in the château of this place previous to entering Paris, in 1815; and here he drew up his Charter.

**ASNIÈRES**—is a neat village with country-houses, and a station on the St. Germain railway. In summer balls are given twice or thrice a-week, which attract an immense number of Parisians. A branch-railway has been conceded to M. Andraud, to connect this place with Argenteuil.

**AUTEUIL**—a charming village, a league to the west of Paris, is pleasantly situated at the entrance of the Bois de Boulogne. It was the favourite retreat of Racine, Lafontaine, La Chapelle, Franklin, Helvétius, Cabanis, Condorcet, Count Rumfort, and other eminent men. The Chancellor d'Aguesseau lived and died here; an obelisk in the church yard marks his grave. Boileau's house is still shown, at 18, rue de Boileau, and Molière composed here a great part of his works. It contains a number of handsome villas.

**BAGNEUX**—a village on the Paris and Sceaux railroad, with a church, of the 12th century.

**BELLEVILLE**—at the extremity of the faubourg du Temple, commands a fine view of Paris. It contains a great number of *guinguettes*, where a multitude of Parisians, of the lower classes, assemble on Sundays and holidays.

**BELLEVUE**—a village two leagues west of Paris, delightfully situated on the hill leading to Meudon from Sèvres. From the terrace an enchanting and extensive view is obtained of Paris and the windings of the Seine. Close to the Chartres railway, which passes through it, is a triangular Gothic chapel, with spires at the angles, in commemoration of the dreadful railway accident which took place on that spot on May 8, 1842. The central spire bears a statue of *Notre Dame des Flammes*, after whom it is named, in allusion to the unfortunate beings burnt in the carriages, from which escape was impossible.

**BERCY.**—At this extensive suburb of Paris a considerable to 1,921,900 fr. In the sheep farms at Rambouillet, Perpignan, and Lahayeaux, there are 1,500 animals, the keep of which amounts to 116,000 fr. a-year.



part of the wine from Champagne and Burgundy, brandy, and vinegar, for the supply of Paris, is landed as it arrives. The warehouses are extensive, and used for bonding wine. (See p. 314.)

BERNY.—A village at the junction of the Orleans, Versailles, and Choisy roads, 3 leagues from Paris; was noted for its steeplechases, which were numerous and fashionably attended.

BICÊTRE.—This is a celebrated hospital, situated in the commune of Gentilly, half a league from the Barrière d'Italie, on the road to Fontainebleau. John, bishop of Winchester, built here, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bicestre*, *Bicêtre*. The Duke de Berry gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII. bought it in 1632, and erected on its site an hospital for military invalids, which took the title of *Commanderie de St. Louis*. Louis XIV. having built the Invalides, this house was annexed to the general hospital de la Salpêtrière. Bicêtre is situated on lofty ground, and the air is better than in most hospitals of Paris. Great difficulty was experienced in obtaining water; but two wells having been sunk in 1775 to 172 feet, water was found, and is now raised by machinery. Bicêtre is used as an asylum for indigent old men, and male lunatics. It presents a square of 900 feet on each side, and contains three courts. A new division, constructed in 1822, at an expense of 400,000 fr., consists of two piles separated from each other by a small garden and ornamented with a peristyle, where the lunatics walk when the weather excludes them from the garden. The indigent and infirm old men occupy the greater part of the building. They have no private rooms, but there are large rooms with workshops and dormitories, as also several gardens and court-yards for exercise. They are obliged to work three hours a-day at their respective trades or other occupations, and receive in return a share of the profits; the rest goes towards defraying the expenses of the establishment. The daily allowance to the indigent is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. The average daily cost of each individual is 90 c., and the total annual expense about 900,000 francs. The class of persons called *reposans* are such servants of the hospital as are unable to work. When sick, the paupers are removed to the infirmary. There are 2,000 beds. The most afflicting spectacle in the interior of this vast establishment is that of the lunatics, idiots, and epileptics, 900 in number, who have in general the same allowance as the paupers, excepting of bread, of which they receive a larger quantity. The insane, when dangerous, are confined in a strait-jacket

and shut up. Otherwise the most lenient treatment is observed towards them; and, to those who are capable of it, daily occupation is given on a model farm and bleaching-ground, called the *Ferme Ste. Anne*, at the Barrière de la Santé, where there are also large sties for breeding hogs of superior kinds; this farm not only supplies the establishment, but even produces sufficient to supply partly the other hospitals of Paris. This method of treating lunatics has been found to succeed beyond all expectation. There are various kinds of schools in the establishment for lunatics of all ages. Concerts are occasionally given, at which both the performers and the audience are lunatics. Formerly a vast prison was situated within the walls of this hospital, in which all persons condemned to the galleys or to death awaited their punishment. They are now sent to the new prison, in the rue de la Roquette. Doctors of Bicêtre: for the old and infirm, Pelletan; for lunatics, Voisin, Leuret, Delasiauve, and Moreau. Surgeon, M. Desprez.

BOURG-LA-REINE—2 leagues south of Paris. There is a house here, with a park, built by Henry IV. for Gabrielle d'Estrées. Here Louis XV. received the infanta of Spain, in 1722. Condorcet, persecuted by the Convention, here committed suicide by poison, in 1794. The cattle-market, called *Marché de Sceaux*, for the butchers of Paris, is held every Monday. The Paris and Sceaux railroad has a station here.

BUC—a village  $4\frac{1}{2}$  leagues south-west of Paris, is remarkable for the aqueduc erected by Louis XIV., which conveys water to Versailles (half a league distant); it is supported by 19 arches. Near this place is the source of the *Bièvre*.

CHANTILLY—a town 10 leagues north of Paris, was once celebrated as the residence of the illustrious house of Condé. The estate of Chantilly having lapsed to the crown in 1484, Charles VIII. gave it to Guillaume de Montmorency, his nephew, one of whose descendants having forfeited his head and his estates in 1632, Louis XIII. presented Chantilly to the Princess de Condé, sister of the duke alluded to. It was finally presented, in 1661, by Louis XIV., to the Great Condé. (1) His

(1) The great Condé here spent his latter years, after retiring from military life, in the society of Racine, Boileau, Bossuet, and other literary men of his age. Condé took great pride in this beautiful retreat, and pleasure in embellishing it; and when Louis XIV., who had a claim on it, indicated a desire to obtain possession, he said, "Vous êtes le maître; mais j'ai une grâce à demander à Votre Majesté, c'est de me laisser à Chantilly comme votre concierge;" and the King had the moderation not to interfere. Condé's affairs were never in a more desperate condition than at the moment when he was honoured by a visit from his cousin and sovereign (1671); nevertheless, nothing

descendants continued here till the revolution of 1789, when that part of the princely mansion called *Le Grand Château*, was demolished, and the works of art, except such as had been removed and secreted, were destroyed, together with the garden. On the Restoration, in 1814, the *Petit Château* was restored to the house of Condé, and many improvements were made by the last of that name, who frequently resided here, and made it his principal hunting-seat. On his melancholy death in 1830, Chantilly descended to the Duke d'Aumale, fourth son of Louis Philippe, who frequently visited it, with other members of the royal family, for the sake of sport. The château, which is situated in the midst of a lake, is one of the finest monuments of the style of the Renaissance in existence. The lower story is scarcely habitable on account of its dampness; but in the state-rooms and gallery are the battles of the Grand Condé, painted by Van der Meulen. There are also, besides the state-rooms, a chapel and a Chinese cabinet. It is surrounded by vast grounds, laid out in the English and French style, with gardens, lawns, parterres, islands, grottos, and picturesque walks. The stables of Chantilly, considered the finest in Europe, are at some little distance from the Château, and form even a more magnificent pile of buildings than the palace. They are capable of holding 180 horses, and connected with them are other buildings for the accommodation of hounds, carriages, &c. The interior and exterior are tastefully decorated with pieces of sculpture representing sporting subjects, and the lawn in front is magnificent. Admission to the Château, stables, and grounds is accorded without difficulty. The forest of Chantilly, adjoining the park, contains 7,600 acres. In the midst of it is a circular area called the *Table Ronde*, from which 12 roads branch in different directions, and this is the ordinary rendez-vous of sporting parties. Here also the festival of St. Hubert, the patron of sportsmen, used to be celebrated. The lakes of Commelle, at about an hour's walk across the forest, are well worth a visit. They receive their water from a little river called *La Thève*, and are surrounded with green hills covered with trees. They are bounded to the north by the village of Commelle, and to the south by the Château de la Loge, which is said to have been built by Blanche de Castille, mother of St. Louis. Races take place at Chantilly in May and October. At the May meetings the Derby is run for, and in the October the St. Leger. The Government gives stakes could exceed the magnificence of the entertainment, rendered memorable by the suicide of Vatel, the celebrated cook, who ran himself through with his sword in despair, because the fish did not arrive in time for dinner.

amounting to several hundred pounds, and the Jockey Club and the authorities of the Department also give prizes to be contended for. The races are fashionably and numerously attended, especially in May. Several racing studs are kept up at Chantilly, on account of the facilities for training. M. Fasquel has a fine stud at Courteil, near Senlis, at no great distance from the town, which deserves to be seen. The easiest way to Chantilly is by the Northern railway to St. Leu, whence omnibuses run to Chantilly. The best inn is *Hôtel d'Angleterre*.

CHARENTON—was celebrated under Henry IV., Louis XIII., and XIV., for the controversies carried on here with regard to the Protestants. It is now known for the great hospital for insane persons of both sexes, founded in 1644 by the minister Deblanc, but afterwards formed into a boarding-house by the Frères de la Charité, for the cure of lunacy. In 1797, it was converted by government into an asylum, under the name of *Maison Nationale de Charenton pour le traitement des aliénés*, for 400 lunatics whose cases were not hopeless; others are now received whose insanity is considered incurable. The mode of treatment by giving employment and amusement to the patient, with the apparent absence of restraint, has been found very successful. The house is spacious, and many important additions, at an expense of 3,320,000 fr., have been made within a few years, particularly a large wing, built in 1838. The chambers and dormitories are spacious, well-lighted, airy, &c.; and the passages are warmed by iron pipes under the floor. The asylum is under the authority of the Minister of the Interior, and the superintendence of a special committee. Persons are received here as boarders, and gratuitously on an order from the minister, who has a certain number of *bourses* at his disposal, to be applied for a limited time in favour of persons having claims on the government. There are three classes of boarders: the first, those who pay 1,425 fr., and upwards; the second, 1,125 fr.; and the third, 828 fr., including washing. Certificates, signed by medical men not more than a fortnight before admission, are to be presented on the part of lunatics previous to their being allowed to enter, and certain formalities have to be complied with. Admission is granted at all times to patients; but the public are only admitted from noon to four o'clock, on Thursdays and Sundays. No one is allowed to enter the wards, but strangers are shown the courts and gardens. Lunatics, whether cured or not, are restored to their families on permission of the authority which ordered their admission. (1) Physicians for the male patients, Dr. Archambault; for the other sex, Dr. Calmeil. Chief Surgeon:

(1) The share supported by the department of the Seine in the cost of all the lunatic asylums was 795,000 fr. for 1851.



Deguisse senior ; assistant Surgeon, Deguisse jun. A stone bridge over the Marne connects Charenton with Alfort.

CHARTRES—a city of 14,500 inhabitants; once capital of the fertile Beauce, and now of the department d'Eure-et-Loir, is situated on a slope, at the bottom of which runs the Eure, washing the only remaining portion of the old fortifications and two of the city gates, the rest having been pulled down, the ramparts levelled into walks, and the town thrown open. Chartres is remarkable as one of the largest corn markets in France, but chiefly for its Cathedral, one of the most magnificent in Europe, conspicuously situated on the hill on which the city stands. Its most striking and interesting features, after its vast dimensions and elegant proportions, are its two rich and singular lateral portals, its painted glass, scarcely equalled in France, and its three rose windows. This edifice was commenced by Bishop Fulbert, in 1029, but was not dedicated till 1260, but the western front was completed in 1145, with the exception of the elegant crocketed northern spire, raised in 1514, partly at the charge of Louis XII., by J. Texier; it is 370 feet high, and the upper part of beautifully light and delicately executed work. The western front and portal, elaborately ornamented with statuary in the Byzantine style, illustrative of the New Testament, is inferior altogether in design and execution to the two entrances on the northern and southern sides, consisting of triple projecting Gothic porticos resting on piers or bundles of pillars. The statues which line the sides and vaults are of a superior style of art, and of the 14th century. The interior is of such consistent proportions in all its parts, that its vast dimensions do not strike the spectator at first sight, but its length is 422 feet, and the height to the apex of its roof 112 feet. The style throughout the nave and choir is the vigorous early Gothic. In the centre of the nave a maze or labyrinth, of intricate circles, is marked out on the pavement in coloured stone; to follow it through its windings (1,320 feet long), saying prayers at certain stations, was probably at one time a penitential exercise. The church possesses a perfect treasure of painted glass, more than 130 windows being completely filled, and few being quite destitute of this splendid ornament. They date, for the most part, from the 13th century. Some of the glass is half an inch thick. The three rose windows at the end of the nave and transepts are remarkable for their size, 30 or 40 feet diameter, and their complicated tracery, but it is somewhat clumsy. The subjects are generally sacred, but the lower compartments contain representations of various trades—shoemakers, basket-makers, &c., showing that their guilds or corporations were the

donors. The choir has double aisles, and ends in a hemicycle towards the east; in the inside 8 marble bas reliefs, of scriptural subjects, mediocre in design and execution, are inserted, and behind the high altar is a huge piece of marble sculpture, in the taste of the time of Louis XIII., out of character with the building. The outside of the screen, which separates the choir from its aisles, is ornamented with a series of remarkable Gothic sculptures, representing the life of Christ or the Virgin Mary, in 45 compartments, surrounded with the most elaborate tracery and tabernacle work. They were begun in 1514, and continued down to the middle of the 17th century, and are interesting as some of the final efforts of Gothic art. The execution has been compared to "point lace in stone, and some of the sculptured threads are not thicker than the blade of a pen-knife." In this choir Henry IV. was crowned in 1594. After exploring this noble edifice, the traveller may inspect the churches of St. Pierre and St. André, which, though not comparable, are still worth a passing visit; St. André, ("to what vile uses may we come at last!") divested of its sacred character, is now a magasin de fourrage. Chartres will now be much more visited by the stranger, owing to the railroad.

CHATENAY—a mile and a half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

CHOISY-LE-ROI.—This large village,  $2\frac{1}{2}$  leagues from Paris, is so called from a château, a favourite residence of Louis XV., the ruins of the dependencies of which alone remain. It is celebrated for its glass and morocco manufactories. Close to the railroad station the Seine is crossed by a bridge of 5 arches.

COLOMBES—a neat little village on the St. Germain railroad.

COMPIÈGNE.—This town, with 9,000 inhabitants, 17 leagues north-east of Paris, near the confluence of the Oise and the Aisne, possesses a palace agreeably situated between the town and the forest. It is visible every day, Fridays excepted. The exterior is elegant, but not magnificent. The apartments are splendid, and superbly decorated and furnished. It was here that Napoleon received the archduchess Maria Louisa. The grand gallery, erected by the Emperor, is above 100 feet in length, 40 in breadth, and 30 in height. The vaulted roof is supported on each side by twenty fluted marble columns, richly gilt. The ceiling is divided into 12 compartments, beautifully painted in allegorical figures, representing Napoleon's principal victories, by Girodet. The state bed-chamber is very magnificent. There are some fine paintings in the chapel and other apartments. The gardens in front of the palace are agreeably laid out, and an arbour of iron framework, 4,800 feet in length, and 14 feet broad, leads from the

palace to the forest, forming a delightful walk. There is also a canal of the same length. The forest of Compiègne contains 29,600 acres, and some of the finest oak timber in France is felled in it. The Hôtel de Ville is a fine Gothic edifice. The church of St. Anne contains a curious marble font. Clovis had a seat at Compiègne, and the property has never been alienated from the crown. It was at the siege of Compiègne that the Maid of Orleans was made prisoner by the English in 1430. A camp for military evolutions is sometimes formed here in the autumn. An interesting museum of national antiquities of various epochs has been formed in the town. A branch of the Northern Railroad now leads to it.

CORBEIL—8 leagues south of Paris, on the Seine; a town of 4000 inhabitants, with extensive flour-mills and an immense corn-warehouse, having 365 windows. It carries on a considerable trade in corn and flour. The church of St. Spire, rebuilt in 1437, contains the tomb of Jacques de Bourgoin, founder of the college of Corbeil (1661). The small church of St. Jean en l'Île was built by the Templars in the 13th century. A branch of the Orleans railway terminating here, passengers may go, by public vehicles, to Fontainebleau, 7 leagues distant, but the Lyons railway is far preferable.

ENGHIEN-LES-BAINS.—This village, 4 leagues north of Paris, is situated on the lake of St. Gratien, between Montmorency and the wood of St. Gratien. The sulphurous spring was discovered in 1766. The waters contain lime, carbon, magnesia, soda, and sulphuretted hydrogen gas; their usual temperature is 59 degrees of Fahrenheit, but they may be heated much higher without losing their properties; they are efficacious in diseases of the skin, intestinal chronic affections, scrofulous, nervous, and rheumatic disorders. The furnished houses and apartments are very numerous on the border of the lake, for the accommodation of visitors. Horses and asses are ready saddled for rides to the delightful villages in the neighbourhood. Balls take place twice or three times a-week in summer, and attract the Parisians in very great numbers, particularly since the existence of the northern railroad, which has a station at Enghien.

ERMENONVILLE—10 leagues north-east of Paris, is remarkable for its château, in a dependency of which Jean-Jacques Rousseau died. M. de Girardin, having learnt that the smallness of Rousseau's income had compelled him to quit Paris, invited him to Ermenonville, where he arrived on the 20th May, 1778, but died on the 2d July following, and was buried in an island in the great park, called *Ile des Peupliers*, where a monument was erected to his memory. The park and grounds are laid out with great taste, and are well worthy of being seen.

**FONTAINEBLEAU.**—This handsome town, containing 8500 inhabitants, is situated in the middle of the vast and beautiful forest of the same name, in the department of the Seine-et-Marne, and is the seat of its sub-prefecture, the chef-lieu being Melun, distant 4 leagues. The distance of Fontainebleau is  $14\frac{1}{2}$  leagues S. E. of Paris, on the high road to Lyons. The town contains little in itself to interest the stranger, but every deficiency in this respect is more than compensated for by its château and the splendid scenery in the neighbouring forest. We refer visitors to the *Preface*, for the means of going and returning in the same day, and we earnestly advise them not to leave France without going to Fontainebleau, as they will have full time to visit the château and its admirable park, and take refreshments. The palace and gardens are open to visitors every day except Friday. To visit the scenery of the forest completely will require at least one day more. Vehicles are always to be had in the town. (1) The château is unquestionably the most beautiful palace in France, and perhaps as an historical monument—restored as it has been to its original state by Louis Philippe—is unequalled throughout Europe. The edifice exhibits noble specimens of the different styles of architecture, from the time of Francis I. to the present day.

**HISTORY.**—The forest of Fontainebleau was originally called the *Forêt de Bierre*, from the name of a Danish warrior, Bierra, surnamed *Côte de Fer*, who in 845 encamped his army here after having committed frightful ravages. Its present name seems to have been derived from a spring of water, where the town now exists, which was found so delicious by thirsty huntsmen as to obtain for it the appellation of *Fontaine Belle Eau*. The epoch of the foundation of a royal residence here is very uncertain. Some writers attribute it to King Robert in the 10th century, but it may be traced with certainty to the 12th, several acts having been promulgated here by Louis VII. Philippe Auguste also resided at Fontainebleau. Philippe le Bel was born and died at Fontainebleau, and his tomb is in the small church of the adjoining hamlet of Avon. Louis IX., who called Fontainebleau his *chers deserts*, frequently hunted in the forest, founded an hospital, and erected the *Chapelle de la Sainte Trinité*. It was not however till the 16th century that the present château was commenced by Francis I., and became the favourite residence of that monarch and his immediate successors. In it have taken place many of the most remarkable events of French history. Here, in 1539, Francis received and fêted Charles V. of Germany on his visit to France.

(1) At Naigeon's, or Bernard's, saddlers, 49, and 59, rue de France.



In 1602 the Maréchal de Biron was arrested here, by order of Henry IV., on a charge of high treason, and afterwards beheaded in the Bastille. In 1650 the Marquis de Monaldeschi, the secretary and favourite of Queen Christine, was assassinated here by her orders. In 1685, Louis XIV. signed the revocation of the Edict of Nantes, and in the following year the great Condé died here, as did also in 1765 the Dauphin, only son of Louis XV., father of Louis XVI., Louis XVIII., and Charles X. The court having been transferred by Louis XIV. to Versailles, Fontainebleau became neglected, and at the revolution it was stripped of all its valuable furniture and decorations, and fell into thorough decay. Under Napoleon, however, it was partially restored, and became once more the theatre of events. In 1808, Charles IV., king of Spain, dethroned by Bonaparte, was detained a prisoner here during 24 days. In 1809 was pronounced here the declaration of divorce between the Emperor and Josephine, and three years later Pope Pius VII. resided here in captivity for 18 months. Here Napoleon himself, in 1814, signed his abdication, and took leave of the imperial eagles. Nothing remarkable took place here during the Restoration, Louis XVIII. and his family having made few improvements in Fontainebleau. But in 1831, Louis Philippe commenced its complete restoration, and the works proceeded with great activity, and at considerable cost; all the first artists of France were employed in decorating it; the most scrupulous attention was paid to the restoration of everything to its original style, the furniture carefully selected, and the effect of the palace rendered the most splendid that can be conceived. The latest events that have taken place at Fontainebleau were the marriage of the Duke of Orleans, the reception of Queen Maria Christina of Spain, and Lecomte's attempt to assassinate Louis Philippe in the forest.

THE PALACE.—The principal entrance to the château is by the vast *Cour du Cheval Blanc*, so called from an equestrian statue in plaster once placed here. There are four courts; viz. the *Cour de la Fontaine*, the fountain in which is surmounted by a fine statue of Ulysses, by Petitot; the *Cour Ovale*, or *Donjon*, formerly the keep or prison of the château; the *Cour des Princes*, so called from its apartments having been assigned to the Prince de Condé and the Duc de Bourbon; and that *des Cuisines*, or *de Henri IV.*, who added considerably to the works of his predecessors, and took much pleasure in adorning the château. The *Cour du Cheval Blanc* was constructed after the plans of the architect Serlio, and was once divided into four separate portions, for jousts and tournaments. The fine railing separating it from the Place de Furan was erected

by Napoleon. The frontage of the château is composed of five pavilions, bearing the names of, 1, the *Pavillon des Aumôniers*, or *de l'Horloge*; 2, the *Pavillon des Armes*; 3, the middle pavilion, called *des Peintures*, and ornamented with a bust of Francis I., placed there by order of Louis Philippe; 4, the *Gros Pavillon*; 5, the *Pavillon des Poëles*, so named from German stoves erected there in the time of Francis I. In the centre is a double flight of steps known as the *Escalier en fer à cheval* (so called from being in the form of a horse-shoe,) constructed by Lemer cier in the time of Louis XIII., and a few feet in advance of the bottom of these steps is the spot on which the Emperor Napoleon bade adieu to his soldiers on the 20th of April, 1814; and where, eleven months after, he passed in review the troops he was about to lead to Paris. Our limits will not allow us to enter into much detail as to the interior; it would take a large volume to describe all. We shall take the route usually shown by the guides, which is that by the *Aile Neuve*, or *de Louis XV.*, in the court of the *Cheval Blanc*. The first range of rooms are eight in number, occupied in Napoleon's time by his sister the Princess Borghese, and afterwards redecorated most splendidly for the Duchess de Nemours. Immediately underneath is a corresponding apartment of seven rooms, once occupied by the mother of Napoleon. Close by is the *Galerie des Fresques*, so called from its paintings; the panels are decorated with 88 beautiful plates of Sèvres porcelain, representing the principal French monuments, and objects relating to the history of Fontainebleau. Hence a corridor leads to the *Appartements de la Duchesse d'Orléans*, consisting of 10 rooms, decorated with curious tapestry and pictures. In a small room will be seen a cabinet in porcelain, representing the arrival and reception of the Duchess, and the various ceremonies of her marriage with the late Duke. The first *Salon* was occupied as an oratory by Pope Pius during his captivity; it was here Napoleon attempted to wring from him his consent to the Concordat, by which he renounced temporal power. The adjoining one, the *Chambre d'Anne d'Autriche*, is of great richness. Charles V. of Germany slept in it in 1539, while on a visit to Francis I. Towards the *Cour du Cheval Blanc*, and over the vaulted passage conducting to the *Cour de la Fontaine*, runs a gallery, formed by Louis Philippe, ornamented in part with the fresco remains of the *Galerie de Diane*, by Ambrose Dubois. The *Salle du Billard* is a splendid room. In the ante-chamber there is a fine ceiling. We have now arrived at the top of the Horse-shoe staircase; in the vestibule are six doors of beautifully-carved wood, three of them ancient and three modern; in the latter the old style is successfully imitated. They

severally lead, 1, into the *Galerie des Fresques*; 2, into the apartment of the Duchess of Orleans; 3, into the *Galerie de François I.*; 4, to the staircase of the chapel; 5, into the *Chapelle de la Sainte Trinité*; 6, to the Horse-shoe staircase. The chapel was constructed by Francis I. on the site of a previous one, erected by St. Louis; a fragment of the original building, an arcade of the Doric order, at the bottom of the nave, still remains. The chapel is 130 feet long and 26 broad, not including the side chapels. The paintings on the pendentives of the vaulting were by Frémient. The rich altar is of the age of Louis XIII., the four angels in bronze, also the statues of St. Louis and Charlemagne, were by Germain Pilon. The Descent from the Cross was painted by Jean Dubois. The marriages of Louis XV. and of the late Duke of Orleans were celebrated in this chapel. The *Galerie de François I.* was painted, carved, and gilt by the Italians Rosso and Primaticcio; the allegorical subjects, in twelve compartments, are by the latter. At one end is a marble statue of Francis I., and at the other is his portrait by Jean de Boullongne. This gallery is now undergoing some repairs; M. Couderc, the well-known painter, is entrusted with the artistical part of the work. The new staircase at the left side of this gallery was added by Louis Philippe: its wood-work is imitated from that of the Horse-shoe staircase. The late royal apartments are entered at the landing-place of the chapel by a staircase. They were those occupied by Napoleon, who here signed his abdication, April 5, 1814. The visitor will be shown a *fac-simile* of that memorable document, with the little table on which it was written, and which is covered with a glass case, small pieces having been chipped off by the curious. His bedroom remains nearly as he left it. The *Salon de Famille*, formerly the *Salle du Conseil*, is the next; the ceiling is allegorically painted by Boucher. The projection towards the garden was added under Louis XVI. The visitor is now ushered into the *Salle du Trône*, formerly the *Grande Chambre du Roi*. Begun by Charles IX., this splendid room was adorned by Louis XIII. and Louis XIV. The throne and its draperies were added by Napoleon. The portrait of Louis XIII. is by J. B. Champagne. Adjoining is the *Appartement de la Reine*, and *Boudoir Turc*, the window fastenings of which were made by Louis XVI., who, it is known, devoted much of his leisure to making locks. In the middle of the flooring, which is beautifully inlaid, is the cipher of the unfortunate Marie Antoinette. Next is the *Chambre de la Reine*, successively occupied by Marie de Médicis, Anne of Austria, Marie-Thérèse, Marie-Antoinette, Marie-Louise, and by Marie-Amélie, late Queen of the French. The

ceiling is fine, and the ornaments generally very rich. Next to it is the *Salon de Musique*, with a fine table of Sèvres porcelain. Adjoining it is another saloon, of simple elegance. Eight steps lead to the *Galerie de Diane*, constructed by Henry IV.; it was partially restored by Napoleon, and completed by Louis XVIII. The ceilings were painted by Messrs. Blondel and Abel de Pujol. Four columns at the end divide it from a recess named the *Salon de Diane*, in which stands a fine porcelain vase. We now arrive at the *Appartements de Réception*, the first of which is the *Antichambre de la Reine*, ornamented with tapestries, the subjects taken from Don Quixote; next is the *Salon des Tapisseries*, so called from its hangings of old Flanders tapestry. A piece of modern fabric, from the Gobelins, after a well-known picture by Gros, at the Louvre, is seen over the mantel-piece. The ceiling of this room has recently been executed, and is of inlaid work. The *Salon de François I.* succeeds, with its fine old chimney-piece, and its Gobelin tapestry, representing events in French history. The *Salon Ovale*, or *Salle de Louis XIII.*, looks upon the *Cour Ovale*. This apartment contains the portrait of Louis XIII., who was born in it; it is also adorned with landscapes, &c., by Paul Brill, and paintings by Ambrose Dubois. The oldest part of the château is the *Chambre de St. Louis*, once inhabited by him, but much altered, indeed nearly reconstructed at different epochs, between the reigns of Francis I. and Louis Philippe. It contains a high relief of Henry IV. on horseback, by Jacquet, an artist contemporary with that great King, whose adventurous life is depicted around the chamber; the splendid ceiling was ordered by Louis Philippe. Passing through the ancient *Salle du Buffet*, we arrive at the *Salle des Gardes*, constructed in the reign of Louis XIII. It contains portraits, in panels, of the kings and queens of France, from Francis I. downwards, and a fine white marble mantel-piece, resting on two statues of Strength and Peace, by Francarville, and on it a bust of Henry IV. Adjoining is the *Salle de Spectacle*, a very plain building with a modern ceiling, representing Louis XV. crowned by the Arts, executed by order of Louis Philippe. It was turned into a theatre by the former king to please his mistress, Mme. de Pompadour. Returning by the *Salle des Gardes*, and passing through a small pavilion, we arrive at the *Escalier du Roi*. Its frescos, by Rosso, have been restored by Abel de Pujol. By the *Escalier du Roi* we enter the *Appartement de Madame de Maintenon*, assigned to that lady by Louis XIV. It consisted of five rooms, which have lately been arranged and furnished in the style in which they were occupied by that



remarkable personage; they are small and irregular. In one of them, the *Grand Cabinet*, Louis XIV. accepted from the Spanish Deputies, in 1700, the offer of the crown of Spain for his grandson, an event which led to the War of the Succession. It was in this room also that he signed the Revocation of the Edict of Nantes. Next comes the most imposing room of the whole château; it is the *Galerie de Henri II.*, or *Salle du Bal*, constructed by that king to please his mistress, Diana of Poitiers. It has been fitted up with the most luxurious splendour; in it the marriage of the Duke of Orleans took place in 1837. The highly ornamented chimney-piece was the work of the sculptor Rondelet. On leaving this gallery, the visitor arrives at the *Bibliothèque*, once the *Chapelle Haute*, a fine specimen of the talent of Serlio, its architect, who planned it by order of Francis I. In 1807 it became a library, and is not generally shown to visitors. Its music-gallery was built by order of Henry II., who also had the ceiling painted, and his cypher interlaced with that of Diana of Poitiers may still be seen, surrounded by the decorations appertaining to its original sacred destination. The *Pavillon des Dauphins* terminates the upper story. We now descend to the ground-floor. The first place of note is the *Chapelle de St. Saturnin*, originally built by Louis VII., and consecrated by Thomas à Becket, in 1169, during his absence from England on account of his contest with Henry II. It was restored and ornamented by Francis I., again by Louis XIII., and finally by Louis Philippe, whose talented daughter, the late Princess Mary, designed the subjects for the stained glass. It is further remarkable as containing the altar at which Pope Pius VII. performed mass in the château during the eighteen months of his detention, 1812-14. The vast saloon next this chapel is the *Galerie des Colonnes*, corresponding in dimensions with the *Galerie de Henri II.* above. It served as the waiting-room on levee days; at other times as the private royal dining-room. Here the Duchess of Orleans was married in 1837, according to the rites of the Protestant church, the ceremony mentioned above having been only the civil part of the contract. The doors are richly decorated. The *Porte Dorée* serves to communicate with the *Cour Ovale* and the corridor *De Maintenon*; it was built by order of Francis I., and the latter was richly gilt and painted by Rosso and Primaticcio; the gilding and colours had almost faded away when renewed in 1835 by M. Picot. By this passage Charles V. made his entry to the château in 1539; and through it fled the Duchess d'Étampes, on the death of Francis I., to avoid the vengeful wrath of Diana of Poitiers. Passing through an antechamber adorned with old wood-carvings taken

from the Galerie de Henri II., the visitor arrives at the *Vestibule de St. Louis*, in the oldest part of the château, restored and decorated during the late reign. It contains statues of Louis VII., St. Louis, Philip Augustus, Philip le Bel, Francis II., and Henry IV., all of whom built or adorned portions of the château. The *Petits Appartements* consist of 12 rooms, in one of which may be seen a picture representing the tragical end of the unfortunate Monaldeschi, and under the window this inscription :

C'est près de cette fenêtre que Monaldeschi fut tué, par ordre de Christine, reine de Suède, le 10 Novembre 1657.

The Princess Clementine, now Duchess of Saxe-Coburg-Gotha, had an apartment here, of great beauty, formerly occupied by the Empress Maria Louisa, whose bed still remains. The emperor himself also occupied an apartment here, and had a private staircase leading to a library above ; this library has been preserved intact, as well as his study adjoining. These were the apartments of Louis Philippe's sister, Madame Adélaïde. Thence, by the vestibule of the Chapelle de la Sainte Trinité, the visitor, having finished the entire tour of the interior, returns to the Cour du Cheval Blanc.

**THE PARK AND GARDENS.**—The *Jardin Anglais*, or, as it is more rightly termed, *Pittoresque*, extends along the front of the château, from the *Aile Neuve*, or *de Louis XV.*, which forms one of the sides of the Cour du Cheval Blanc. From the varieties of surface presented by the ground, the sinuosities of the river, and other advantages, the hand of art, even while hiding itself, has contrived to make a wild little paradise of this beautiful spot. The *Parterre*, laid out by Le Nôtre, is in the old-fashioned style of gardening. Another garden, the *Jardin particulier*, faces the late royal apartments. *L'Étang*, or great pond, is a fine piece of water, of triangular shape, about 1000 feet long on two of its sides, and 700 feet on the other, and is entirely lined with sandstone, in which may be seen a vast number of enormous carp, many of them of great age. A diversion peculiar to the place consists in throwing very hard rolls (purposely kept by every baker in the town) into the pond, and watching the eager and unsuccessful attacks of the carps upon them. In the middle is a handsome octagon pavilion, vulgarly called the *Cabinet du Roi*, originally constructed there by Francis I. The park is large and beautiful ; it is traversed in its whole extent by a magnificent canal, 4000 feet long and 130 broad, which is fed by streams falling over artificial cascades. Here let the visitor enquire for the *Treille du Roi*, a magnificent trained vine, extending over a

space of more than 5000 feet, and bearing grapes of a superior quality, called *chasselas*. Fontainebleau, or rather a small place called Tommery, is famed for its grapes, and on this account is well worth a visit in the proper season; the superior sorts were first introduced here by Francis I. The only buildings in the park are, the house of the chief gardener, and, to the south, the large building lately used as the king's stables, but formerly the *Héronières*, from the falcons kept there for flying at the heron, &c.

The FOREST of Fontainebleau is twelve leagues in circuit, and contains nearly, 35,000 acres. Perhaps no forest presents such a variety of picturesque views; rocks, ravines, valleys, plains,—all are found here; the woods abound in every variety of tree; the meadows, lawns, and cliffs, present every species of plant and flower. The finest views are to be had from the sites called *platières*, to be met with at intervals; but the localities best worth a visit are perhaps the following, in the order usually taken by the guides;—1, *Mont Ussy*, and the *Nid de l'Aigle*; 2, the valley of *La Solle*, and *Rocher des Deux Sœurs*, hard by which is the curious *Rock of St. Germain*, where the stones are nearly all crystallized; 3, *la Gorge et Vallon d'Apremont*, containing some of the most picturesque scenery in the forest, some very fine old trees, and the *Caverne des Brigands*, dug out about a century ago by a robber named Thissier and his band, who were the terror of the environs; 4, the *Hermitage of Franchard*, about 4 miles west of Fontainebleau, buried midst rocks and sands, in a spot having the aspect of a desert, although once the site of a famous and flourishing monastery founded by Philippe Auguste. Here is the celebrated dripping rock, *la Roche qui pleure*, which the vulgar once thought yielded water of sovereign virtue in the cure of diseases. Pilgrimages were made to it, and no doubt the “holy friars” gave no discouragement to the faith in the remedial powers of the “tears” of the “Weeping Rock.” Its superstitious associations have long since vanished; the monastery was suppressed by Louis XIV., on account of the monks having been from time to time murdered by bands of robbers, and the place is now resorted to annually by the inhabitants of Fontainebleau and surrounding country, for the very secular purpose of holding a fair on Whit-Tuesday. 5, *la Gorge du Houx*; leading to *le Mont Aigu*, and returning by the *Faisanderie* to Fontainebleau. 6. *La Croix du Grand Veneur*, marked by an obelisk at the point where four roads meet, receives its name from the legend of the spectral black huntsman, who was supposed to haunt the forest; it is said he appeared to Henri IV. shortly before his assassination. There are also the splendid *Promenade de*

*la Reine*, the *Rocher d'Avon*, near the route de Fontainebleau, the *Gorge aux Loups*, the *Long Recher*, overlooking the village of Montigny, and the *Mareaux Évées*, a picturesque spot on the Melun road, which are too scattered and remote to come within the above itinerary, but which the visitor will find interesting. The limits of this notice will not allow us to enter into further details of the attractions of the forest of Fontainebleau; we shall merely intimate our opinion that those who neglect visiting and exploring it, having the opportunity, will have much cause for regret. It formerly abounded in stags, deer, &c., but these were almost exterminated at the revolution of 1830; nevertheless it still is a favourite rendezvous for hunting. In the spring and autumn it is much frequented by artists, as it abounds in beautiful landscape studies. No forest in France possesses finer trees, or a greater variety of indigenous plants. It is so intersected with roads radiating in all directions, that a guide or a map is indispensable.

Fontainebleau contains two manufactories, one of earthenware and the other of porcelain; two hospitals, one for the sick and the other for foundlings and the aged or infirm; two fine barracks, an hôtel de ville, a college, a theatre, and public baths. Nearly all the paving-stones used in the streets of Paris are brought from the quarries of Fontainebleau. The best hotel is the *Hôtel de la Ville de Lyon*.

GRENELLE—is a rapidly-increasing suburb of Paris, on the left bank of the Seine, between that river, Issy, and Vaugirard, A *gare* for boats has been formed below the village, and a bridge erected over the Seine.

MAISONS-LAFFITTE—4 leagues from Paris, agreeably situated on the Seine, with picturesque views. Before the revolution of 1789, the château, a chef d'œuvre of Mansard, belonged to the Comte d'Artois. Napoleon afterwards gave it to the Duke de Montebello. It afterwards belonged to M. Laffitte, and now to M. Thomas. Voltaire wrote his "*Zaire*" here, and was nearly carried off by the small-pox. From the recent erection of a great number of villas, it is a charming summer retreat.

MALMAISON—3½ leagues west of Paris, near the Paris and St. Germain railroad, was the favourite residence of Napoleon and the Empress Josephine. The latter died here on the 29th May 1814, and was buried in the small and ancient church of Rueil. (See p. 536.) The park and extensive gardens in which Joséphine took so much delight are nearly destroyed. The château still exists, but the Queen Dowager of Spain, to whom Malmaison now belongs, has strictly forbidden all visits. By her orders a chapel in the style of the *Sainte Chapelle* is to be erected here. A small pavilion to the left, almost surrounded



by lime trees, was the private cabinet of the Emperor, where he meditated and planned some of his greatest campaigns.

MARLY—4 leagues west of Paris, was celebrated for its château and gardens, erected by Louis XIV., and destroyed at the revolution of 1789. The aqueduct, 70 feet high, which stands on the hill, 300 feet above the Seine, is now supplied by a steam-engine on the river; and the pipes are carried up the hill between a double row of trees. The view from the aqueduct is very fine. The pavilion on the brow of the hill, called Maisons, was built for the celebrated Madame Dubarry.

MEUDON—2 leagues south-west of Paris, is remarkable for the château and park purchased of the widow of the Marquis de Louvois, by Louis XIV. The château stands on an eminence, commanding an extensive prospect. There were formerly two châteaux here; one in advance of the present château on the great terrace. The approach is through a grand avenue, at the end of which is a magnificent terrace 450 yards in length, and 180 in breadth, erected in 1660, by Henri de Guise. The palace consists of a central pedimented pile with two wings of the same height, flanked with pavilions. The keystones of the windows and portals bear sculptured masks, bouquets, &c. During the revolution of 1789, this place was used for artillery experiments. In 1795, one of the châteaux being nearly destroyed by a fire, Bonaparte ordered it to be taken down, the gardens to be replanted, and the smaller one to be repaired. In 1814, Louis XVIII. annexed Meudon to the domains of the crown; it was afterwards used by the Duc de Bordeaux, and in 1831 was furnished throughout for the Duke of Orleans. The palace is entered by a Doric vestibule, adorned with statues, three of which are marble; the group of Cupid and Psyche is a chef-d'œuvre. The late Queen's apartments terminate in a gallery containing several beautiful paintings of Teniers, and a copy in bronze of the Boy with the Butterfly, by Chodet. Louis Philippe's apartments are entered by the same gallery, and contain many superb paintings, among which the Neapolitan girls, by Schnetz, and the Death of Lesueur, by Vergnaud. The furniture is handsome; Lyons silk and Gobelin's tapestry form the principal decoration. From the windows of the château, or the terraces, splendid views of Paris are to be enjoyed; the finest is that of the valley of the Seine, with Paris in the distance. The château is visible daily, Fridays excepted, from 12 to 4. The gardens were laid out by Le Nôtre; they have been completely re-arranged, and the visitor should not quit Meudon without seeing them. The famous Rabelais was rector of this village. The wood of Meudon is extensive, and much frequented in the summer by the Parisians. Meudon

was renowned for the stud formed here by the Duke of Grammont, under the reign of Charles X. It was afterwards the property of Louis Philippe, but has been recently sold. The studhouses, paddocks, &c., lie at the upper end of the village, under the château. Horses bred here were sent to be trained at Chantilly. On returning by the grand avenue, the visitor will notice four immense stones (besides smaller ones) lately discovered on the spot, bearing undoubted marks of Druidical origin. On one of them the outline of a horse's head is roughly sculptured, and still discernible. It is intended to place these singular relics near the entrance to the château. —The Versailles railroad (left bank) passes just at the extremity of the avenue.

MONT VALÉRIEN (also called *Mont Calvaire*).—This hill, a conical isolated mount, two and a half leagues from Paris, is 558 French feet above the Seine. It derives its latter name from a chapel consecrated there in 1633. But many centuries before it was a favourite place of worship, successively frequented by the Druids and other pagan priests, and the first Christians of France. From that time it was respected as a place of religious devotion; several hermits inhabited its caverns, and pilgrimages used to be made to it. At the revolution of 1789 the custom ceased; but at the Restoration pilgrimages again came into vogue, and a fraternity of trappists settled there. At the revolution of 1830, the hill and its dependencies were finally withdrawn from the influence of the church, and the summit is now crowned by one of the strongest forts connected with the defences of Paris, which cost 4,500,000 fr. In a cemetery on the eastern side, Mme. de Genlis was buried.

MONTMARTRE—derives its name from *Mons Martis*, because a temple of Mars existed on the hill in the time of the Romans. This village is remarkable for its numerous windmills and *guinguettes*, the latter of which are much frequented. The views from the hill are fine, and Paris is seen to great advantage. On the church tower is a telegraph which corresponds with Brest, Bordeaux, and Spain. This church, formerly belonging to the abbey of Montmartre, was founded by Louis VI., and consecrated in 1147, by Pope Eugene III., assisted by St. Bernard, abbot of Clairvaux. It is still a place of pilgrimage, especially in September. The quarries of Montmartre are famous for their gypsum, or, as it is more commonly called, plaster of Paris. In consequence of their insecure state, the working of them has ceased, and orders have been given for their consolidation. The geological structure of this hill is highly interesting. Near the summit of the hill, 300 feet above the river, is a newly-constructed reservoir supplied from the Seine by a steam-engine at St. Ouen.

**MONTMORENCY**—a small town,  $4\frac{1}{2}$  leagues north of Paris, delightfully situated on a hill, and commanding a fine view of the picturesque valley of Montmorency. The house called the *Hermitage* was inhabited by J.-J. Rousseau from 1756 to 1758. Here he composed his *Nouvelle Héloïse*. His furniture is still shown here. This house afterwards became the property of the composer Gretry, who died there in 1813; but has since been much altered and spoiled. The church is a beautiful building of the 15th century. The forest of Montmorency is extensive and highly picturesque. Horses and asses are to be hired in the market-place, at moderate prices, and balls, much frequented by the Parisians, are given here in summer on Sundays. The country round is celebrated for its cherries.

**MORTEFONTAINE**—9 leagues north-east of Paris, derives its name from M. Le Pelletier de Mortefontaine, who built a château there in 1770. It subsequently became the property and favourite residence of Joseph Bonaparte, and afterwards belonged to the Prince de Condé. Mortefontaine abounds with rocks, trees, and water, grouped in most picturesque style, and, with its well-ornamented gardens, is worthy of a visit.

**NANTERRE**.—A village, on the St. Germain railway,  $2\frac{1}{2}$  leagues west of Paris, was the birth-place of Ste.-Geneviève, patron saint of Paris, in the 5th century. A pilgrimage in honour of that saint is held here every year. It contains an *abattoir* for hogs, and is celebrated for its sausages and cakes.

**NEUILLY**.—This village, delightfully situated at half a league from the Barrière de l'Étoile, has acquired celebrity on account of its bridge, its elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV., with his queen, having been precipitated into the water by their horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present one, built by Perronnet, is 750 feet long, and is composed of 5 arches, each 120 feet in span, and 30 in height. The chief ornament of Neuilly, up to the revolution of February, 1848, was the favourite summer residence of Louis Philippe. It contained a valuable library and a choice collection of pictures, as also many interesting memorials of the early life and strange vicissitudes of that monarch's eventful career. The Queen's dressing-cabinet was highly interesting, its only ornaments being the various prizes gained by the princes her children, from their first entrance into their colleges; these were all neatly framed, and, encircled with branches of laurel, formed the sole decorations of the walls. The bed in the royal chamber exhibited a trait of the King's character worth noticing—it was composed of boards and a single

horse-hair mattress. On the 25th February, 1848, the insurrectionary mob broke into the palace, and gave itself up to acts of wanton devastation. In the cellars of the château were stored immense quantities of wine, kept there in order to be sent to the Tuileries for the consumption of the royal tables and household, as required. These of course were speedily discovered by the marauders, and this part of the edifice became the scene of frightful and fatal orgies; for, the madness of intoxication being added to popular fury, a great number of them were drowned in a well in the cellars. The building was afterwards set fire to, and a great part of it destroyed, but by the exertions of some pupils of the Polytechnic school, aided by the well-disposed people of the vicinity, the right wing was saved. In the general intoxication that prevailed, several of the mob, unable in their drunkenness to escape, perished miserably, suffocated by the heat and smoke, thus completing the horrible catastrophe in the cellars; the number of these wretched victims has never been ascertained. Very few of the pictures or other articles of value were rescued, and the beautiful grounds, once so carefully kept up, now present a sad spectacle of ruin and desolation, much of the fine timber having been felled and since sold. On the grounds stood a beautiful little pavilion, used by the young princes and their guests as a smoking-room, the walls of which were decorated with pipes of every description, some of them most curious and valuable. These were all carried off, and the pavilion burnt to the ground. This once charming spot is still highly worth a visit, affording a painful and not uninteresting picture of the wantonness of revolutionary fury. At the left on entering the gates the visitor will find the Jardin du Comte de Paris, containing a botanic garden, two models of a fort and canal, a small stone staircase built by the young prince, a pavilion, and an aviary. In the park is a monument, marking the spot where a cannon-ball, fired from the Bois de Boulogne, fell at the feet of King Louis Philippe, then Duke of Orleans; and on the same spot the crown of France was offered to him a few days subsequently, by a deputation after the events of July 1830. Opposite the ruins of the palace is a small circular building, in which is placed the tomb of Diana of Poitiers, surmounted by her statue kneeling. Around the sides are arranged a few marble figures, one of which was broken by the mob in February 1848. In virtue of the decrees of Jan. 22d, 1852, which it was fruitlessly attempted in the month of May following to set aside by legal proceedings, the grounds of Neuilly have now become incorporated in the domains of the State.

PASSY—from its proximity to the capital and Bois de Bou-



logne, and its elevated situation, which renders the air salubrious and the views extensive, is much frequented; it possesses several pleasant houses with large gardens. There is a spring here, strongly impregnated with iron, which rises in a garden, with fine walks and terraces, and is worth a visit. An immense quantity of this water is bottled for sale. The celebrated Franklin resided at Passy, in the rue Basse, at No. 40, in 1788, and a street is called by his name. Here also died the famous Abbé Raynal, in 1796; in 1803, Piccini, the rival of Gluck; and in 1834, Bellini, the composer.

POISSY—at one of the extremities of the forest of St. Germain, on the Seine, six leagues west of the capital, is a very ancient town, where the kings of France had a palace at a remote period. St. Louis, who was born at Poissy, inhabited the château, built the bridge, and established the cattle-market, still held there for the supply of Paris, every Thursday. Once a-year, on the Thursday but one before Shrove Tuesday, a grand meeting or fair takes place for the show of cattle and sheep, at which medals of encouragement and other prizes are given. (1) Philip le Hardi, son of Louis, erected at Poissy, in 1304, a handsome church in honour of his father, and in one of its chapels the font in which St. Louis is said to have been baptized is preserved. Poissy is famous for the conferences held between the Catholic and Protestant doctors in 1561. In this town is a *Maison Centrale de Détention*, for persons condemned to confinement for any term of years.

PONT DE ST. MAUR—so called from a bridge over the Marne which existed here in the 12th century. There is a curious tunnel here cut through the rock for shortening the navigation of the Marne; it is 30 feet wide, the same in height, and is worth visiting. This village is at the south-east extremity of the Bois de Vincennes.

PRÉ ST. GERVAIS—owes its name to a meadow (*pré*), and a chapel dedicated to St. Gervais. This spot is covered with small country-houses and *guinguettes*, and its situation and the

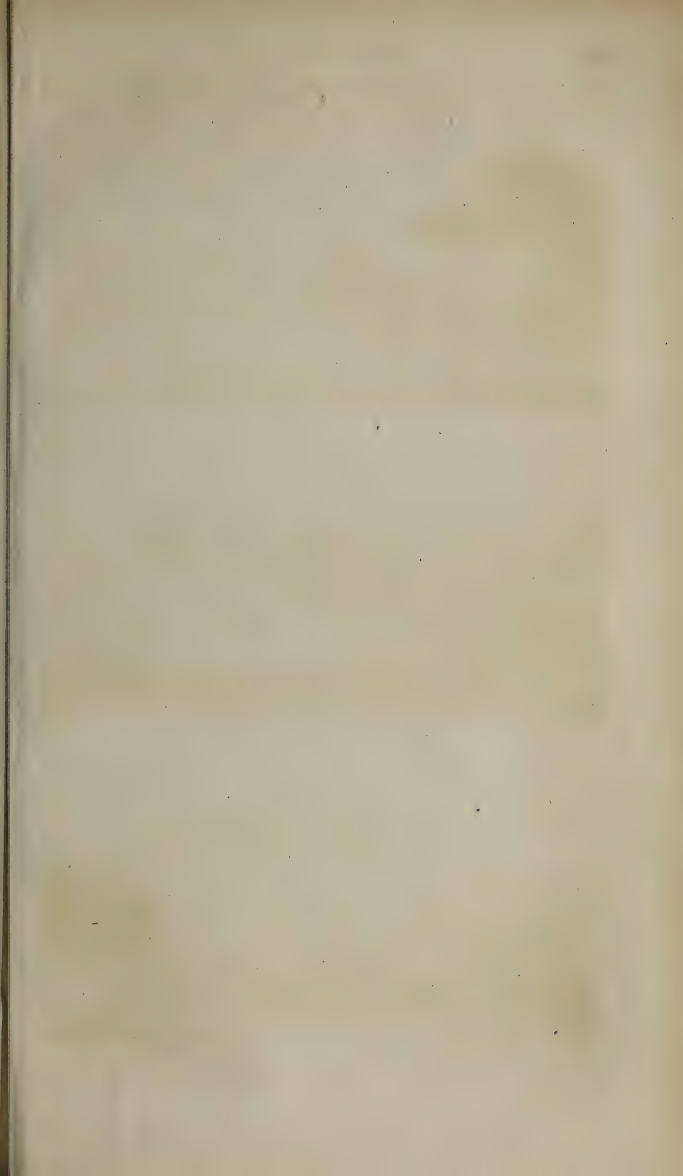
(1) Last year the number of prize oxen brought to Poissy was 72. Five first class prizes were awarded, besides 17 of the second, and 15 of the third class, for oxen, horses, and sheep. The total sum of the prizes, varying from 300 to 2,000 fr., amounted to 23,000 fr. These prizes were accompanied with gold medals for those who had bred, and silver ones for those who had only reared their cattle. The ceremony of awarding the prizes was performed by the Minister of Agriculture and Commerce, in the presence of the Inspector-General of veterinary schools, numerous members of the Central Congress of Agriculture, and several representatives of the people.

proximity of the wood of Romainville is an inducement to the admirers of rural scenery. It is a mile north-east of Paris.

RAINCY—4 leagues from Paris, near Livry, is a château which formerly belonged to the Sanguins of Livry, but was ceded in 1750 to the Duke of Orleans. During the revolution of 1789 it was purchased by M. Ouvrard, the banker, and afterwards fell into the hands of Napoleon; it returned to the Orleans family on the Restoration, but was included in 1852 in the decrees relating to the property of the Orleans family. The grounds are laid out in the English style, and the château was much improved by Louis Philippe. The château de Montfermeil, of the time of Louis XIII., is annexed to the estate of Raincy.

RAMBOUILLET—is a small town, on the road to Chartres, 11 leagues south-west of Paris, with a château belonging to the State, situated in a park, abounding in wood and water. The approach from the village is by a long avenue, planted with rows of lofty trees, opening on a lawn, in the centre of which is the château, a vast structure of brick, flanked with towers. In one of the turrets is shown the apartment in which Francis I. slept and held his levee; it is still in the same condition as in his time. Near this are rooms once inhabited by Diana of Poitiers; the Duke de Guise visited the château several times; Catherine de Médicis and Charles IX. took refuge in it during the battle of Dreux. Rabelais, Tallemant des Reaux, and Voiture inhabited it. Madame de Maintenon lived here with Louis XIV., who held his court in this château for several years. Though Louis XV. neglected it, Louis XVI. and Marie Antoinette passed a great deal of their time here; it was for her the former built the grand saloon and the *Laiterie de la Reine*. The grand saloon is immense, with a white marble floor, and two rows of Corinthian columns of marble. The apartments, handsomely furnished, contain numerous pictures of value. Charles X. frequently visited it for hunting; it was here he signed his abdication, Aug. 2, 1830, when the Parisians advanced on it. The stables are capable of containing 500 horses. The extensive gardens were laid out by Le Nôtre. The parks contain 3,000 acres, surrounded by a forest of 30,000 acres. This palace is now let to an individual who has transformed it into a summer residence for lovers of the picturesque. Apartments and single rooms may be hired here at different prices. Balls are given here during the summer-season, and are much frequented by the Parisians, in consequence of the facilities afforded them by the Chartres Railroad, which takes them there in an hour. There is also a ferruginous spring in the vicinity, recommended by physicians.

RUEIL.—This town is situated at the distance of three and

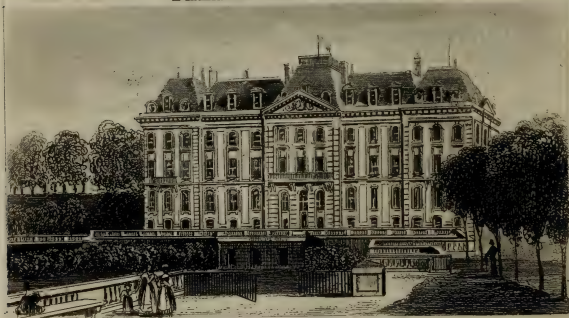




PALACE OF ST CLOUD.



PALACE OF NEUILLY.



PALACE OF NEUILLON.



a half leagues from Paris, and about half a mile from the St. Germain railroad. The only remarkable building is the church, consisting of a nave and two aisles, ending in an apsis. The style bears evident marks of the 13th century, though its general aspect denotes the 16th. The principal objects of interest are the monuments to the Empress Josephine and the Queen Hortense. The first, executed by Cartellier, occupying the extremity of the right-hand aisle, consists of an arch surmounted by a pediment, and supported by four Ionic columns resting on a basement; the Empress is represented kneeling in the act of prayer on a smaller basement placed on the first. The whole is executed in white marble, and bears the initials J. B., and the inscription : *A Joséphine, Eugène et Hortense, 1825.* Opposite to this, in the left aisle, stands the monument to Queen Hortense, erected by Louis Bonaparte, now President of the Republic. It is composed of marbles of various colours, and consists of a basement ornamented with bas-reliefs, the arms of the Queen, and the inscription : *A la Reine Hortense, le Prince Louis Bonaparte.* The Queen herself is represented kneeling upon the basement, as if in sorrowful meditation. Bartolini of Florence was the sculptor.

ROMAINVILLE—a village, one league from Paris, affords one of the finest views in the environs. The wood is not extensive, but its proximity to the capital makes it much frequented.

SAINT CLOUD.—This small town, situated on the Seine, 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were murdered by their uncle Clotaire, concealed himself here in a wood, and lived as a hermit. Being canonized after his death, the former name of the place, *Novigentum*, was altered to its present appellation. It was burnt by the English in 1358, and again by the party of the Armagnacs in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques Clement, in 1589; Henrietta, the consort of Charles I., of England, died here in 1670; and here the *coup d'état* of the 18th Brumaire (10th November, 1799), which placed Bonaparte at the head of the government of France, was effected. In 1815 the capitulation of Paris was signed at this palace; and here also, in 1830, Charles X. signed the famous decrees which caused the revolution of July; it was here he received the first tidings of it. The town lies on the steep side of a hill; the railroad, and the steamers on the Seine (see page 5), have made it in summer a place of daily increasing resort. There are several fine villas erected on its outskirts, and it is one of the healthiest places in the neighbourhood of Paris.

The PALACE, which is now the summer residence of the

President of the Republic, was originally built in 1572, by Jerome de Gondy, a rich financier. After his death, it was possessed consecutively by four bishops of Paris, of the same family, and was renowned for the extent and beauty of its gardens. Louis XIV. purchased the château in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense in improving and adorning it. The repairs and additions were executed under the direction of Lepaute, Girard, and Mansard. Le Nôtre was charged to lay out the park, which is considered to be his chef-d'œuvre. This magnificent seat of the Dukes of Orleans continued in their family till 1782, when it was purchased by Louis XVI. for Marie Antoinette, who took great delight in St. Cloud, added several buildings, and often visited it, accompanied by the king. Napoleon always had a marked predilection for the château of St. Cloud, which had been the theatre of his first elevation. It was in the *Salle de l'Orangerie*, that the events of the 18th Brumaire took place, and subsequently in this palace he transacted the affairs of the empire more frequently than at Paris. It consists of a court with three piles of buildings, and other wings irregularly connected with them. The principal front is 140 feet in length by 70 in height, and is adorned with several good pieces of sculpture. The columns that support the cornice of the central compartment are of the Corinthian order, and the general effect is graceful. Attached to the palace are large barracks, stables, &c.

*Interior.*—The first suite of rooms consists of the *grands appartements*, to which the visitor arrives by the *grand vestibule*. Opposite the entrance is a fine marble statue of Mars in repose; to the left a staircase leads to various apartments, and to the right is a magnificent marble staircase with Ionic columns, leading to the upper vestibule, from which an equestrian statue of Louis Philippe, by Scheffer, may be seen over the architrave of the entrance below. The ceiling of the staircase is pierced with a skylight, and the coes are richly gilt. The ceiling of the upper vestibule, painted by Claude Audran, represents History writing the Life of Philip of Orleans. The *Salon de Mars* is adorned with eight Ionic pilasters, and four monolith columns; the walls are sculptured with trophies, and the ceiling, by Mignard, represents, in various compartments, Olympus, Mars and Venus, the forges of Vulcan, Jealousy and Discord. Over the chimney-piece is the equestrian portrait of Louis XIV., by Van der Meulen. Next comes the *Galerie d'Apollon*, a vast saloon, where Pius VII. baptised the nephew of Napoleon, eldest son of the King of Holland, in 1805, and the civil marriage of Napoleon with Marie Louise was ce-

lebrated in 1810. The ceiling, in Mignard's best style, represents subjects of the mythology of Apollo; his birth, that of Diana; Apollo, as God of Light, as chief of the Muses, the seasons, &c. The profusion of gilding which is displayed here gives a striking idea of the magnificence of the epoch when it was first erected. The walls are covered with a great number of excellent pictures, comprising numerous Canalettis, and paintings by Mignard, Van Oels, Van Spaendonk, &c., with several by modern French artists. Here is also an extensive collection of cabinets in tortoiseshell and in buhl, with fine specimens of Sevres porcelain, and several small pieces of statuary. The *Salon de Diane* joins the above gallery; the ceiling is richly painted by Mignard, with subjects relating to Diana. It contains several fine pictures; among them are portraits of Henry IV., by Franque; Louis XIII., and Louis XIV., by Badin; the Regent Duke of Orleans, by Balthazar; and Louis Philippe Egalité, by Boulanger. The *Chapelle* is entered by a door leading from this salon to the long gallery, and is a plain building of Ionic and Doric design. The coves of the ceiling are painted in grisaille by Sauvage, in 12 compartments. The altar piece, a bas-relief in white marble, by Lesueur, represents the Presentation in the Temple. Three balconies open into it from the Galerie d'Orléans. The visitor now returns to the *Salon de Mars*, and is introduced to the *Salon de Vénus*, now the billiard-room. The billiard-table is sumptuously inlaid with arabesques in gold and mother-of-pearl; the ceiling, by Lemoine, represents Juno borrowing Venus's girdle; the walls are hung with Gobelin's tapestry, containing five beautiful copies from the series of paintings executed by Rubens for Marie de Médicis, that now adorn the Gallery of the Louvre. They severally represent: the Duke of Anjou declared King of Spain (Philip V.); the Birth of Marie de Médicis; Henry IV. receiving her portrait; his Marriage with the same at Florence; her portrait as Bellona. Next is the *Salon de Famille*; the ceiling, by Antoine Coypel, represents the Triumph of Truth; on the walls is continued the series of tapestry, with the subjects: the marriage of Henry IV. with Marie de Médicis at Lyons, two months after the preceding one; the Birth of Louis XIII. at Fontainebleau; Marie de Médicis invested by Henry IV. with the government of the kingdom; and her reconciliation with her son. In an adjoining room is the Library, a lofty room with a skylight, and two tiers of galleries; it contains 12,000 volumes. Returning to the *Salon de Famille*, the visitor is led to the *Salon de Mercure*, or *de Réception*, formerly the council-chamber under Napoleon; the ceiling is by Allaux, and represents Mercury and Pandora;



the walls are hung with tapestry like the former ones, containing the following subjects; the Triumph of Truth; the Flight of Marie de Médicis from Blois; her Journey to Pont-de-Cé; the Conclusion of Peace; the Destiny of Marie de Médicis. Valuable furniture adorns all these apartments. The *Salon de l'Aurore*, with a ceiling representing Aurora, by Loir, closes this suite, and that of the *Petits Appartements* of the King commences. These were formerly inhabited by Marie Antoinette, and afterwards by Joséphine and Marie Louise. The *antichambre* is hung with several good paintings, among which is Valentine of Milan with Charles VI., by Triquetti. The *Salon des Aides de camp* contains the Arrest of Thomas More, by Mlle. Collins; the interior of a chapel in the Église des Feuillants of Paris, now destroyed, by Daguerre, &c. Here also are two fine vases of Sèvres porcelain, and two tables with mosaics of different rare marbles. Next is the *Petit Salon*, with two colossal vases of black marble, with bas-relief incrustations of Sèvres porcelain on their pedestals. The *Salle du Conseil*, once the bedchamber of Marie Antoinette, and successively that of Joséphine and Marie Louise, contains some fine paintings, and two tables formed of slabs of beautiful petrified oak. A view of the park of the Château d'Eu, with Queen Victoria and Prince Albert walking, will be remarked. Next is the *Cabinet de Toilette*, with a hard sofa which was used occasionally by Louis Philippe as a bed. The *Cabinet de Travail* is simple; many a private personage has a more elegant one. (1) An ingeniously contrived bath-room led to the bedroom of the King and Queen. The Queen's *Cabinet de Travail* follows; on the console between the windows are a bust of Leopold King of Belgium, and two vases of Sèvres porcelain, with the portraits of Louis Philippe and the late Duke of Orleans. In the *Salon de Réception de la Reine*, is a fine painting of an African bivouac by Biard, and a rich porcelain table, a present from the Duchess of Kent to the late Queen. A clock with 12 dials, marking the hours of as many capitals of Europe, is curious. Many good paintings by Granet, Hersent, &c., adorn the walls of the *Petit Salon*, the *Salon d'Attente*, and the Antechamber, receiving access from a simple Doric staircase. In the vestibule below is a fine white marble statue of Minerva, by Vasse. The views from the windows of the Palace are delightful. The remaining apartments on the first story were occupied by the Duchess of Orleans; the ground floor by Madame Adelaide, and the second story by the Duke and Duchess of Nemours.

(1) Louis Philippe passed a few moments here, during his flight from Paris on February 24th, 1848.



The **PARC RÉSERVÉ** begins at the château, and extends to the summit of the hill. It contains flower-gardens and plantations of trees, and is ornamented with pieces of water, and statues, by the most celebrated artists of the age of Louis XIV. The President of the Republic has now stocked it with stags imported from England.

The **GRAND PARC** extends from the Seine and the road from Sèvres to St. Cloud, to the back of the hill, and is about four leagues in circumference. The entrance is near the bridge; a wide avenue of chestnut-trees runs parallel to the river. To the right are plantations of chestnuts and limes, in the midst of which is the grand cascade. Beyond, separated from the park by a fossé lined with masonry, and extending as far as Sèvres, are some fine avenues of elms. The entrance from Sèvres is between two Doric pavilions at the foot of the bridge. The park is beautifully diversified, presenting varieties of wood, water, level sward, and picturesque acclivities. Several points on the higher parts of the grounds command admirable glimpses of the surrounding scenery. (1) The cascade of St. Cloud, the joint work of Lepautre and Mansard, is divided into *la Haute Cascade* and *la Basse Cascade*; at the summit of the first is a group, by Adam, representing the Seine and Marne, each reposing on the urn from which water issues. Upon an elevated flight of steps are placed urns and tablets, from which water falls into basins situated one under the other, the last supplying by means of an aqueduct the lower cascade, which is separated from the upper by the *Allée du Tillet*. The *Basse Cascade* nearly resembles a horse-shoe in form, and is remarkable for the abundance and rapid descent of its waters, which fall in sheets from one basin to another into a canal 261 feet in length, by 93 in its greatest breadth, along which are 12 *jets d'eau*. The architecture of the cascade is ornamented with rock and shell-work, dolphins, and other appropriate emblems, and nothing can be more beautiful than its effect when in full play. The *grand jet d'eau*, known by the name of the *Jet Géant*, is to the left of the cascades, in front of a fine alley; it rises with immense force to the height of 140 feet from the centre of a basin, and throws up 5000 gallons per minute. By its side is a small stone fountain of remarkable elegance. The waters generally play every second Sunday in summer. (2) One of the finest spots in the park is that on which is built

(1) We advise the visitor who comes from Paris to St. Cloud by railway (rive droite), to take his seat on the *left* side of the carriage, by which he will occasionally obtain lovely prospects of the valley of the Seine and the adjacent country.

(2) The day is announced beforehand in *Galignani's Messenger*,

the *Lantern of Diogenes*, erected by Napoleon, a copy of the monument of Lysicrates at Athens. It is a tall square tower, crowned with a cupola, supported by six Corinthian fluted columns. From the summit a splendid view is obtained of Paris and the surrounding country. The château is visible daily, except Fridays, (when the President does not inhabit it, which he only does in summer), for a small gratuity to the conductor.

The church of St. Cloud, dedicated to that saint, lies on an eminence opposite to the Mairie. The front, like the rest of the church, is in an unfinished state; but it contains two very fine paintings, one by Hesse, representing the Jews crowning Jesus with thorns; the subject of the other is St. Cloud cutting off his hair before devoting himself to the cloister, by Durupt.

A stone bridge of fourteen arches connects St. Cloud with the opposite bank, and the town of Boulogne, a place of about 7,000 inhabitants, which gives its name to the well-known wood. (See p. 511.) One of the arches is entirely of cast-iron ribs; the footpaths are sustained on one side by supplementary arches of cast iron, on the other by iron consoles.

The FÊTE of St. Cloud begins every year on the 7th of September, and lasts three weeks. It is the most celebrated in the vicinity of Paris, and attracts immense crowds, particularly on Sundays. It is held in the park, and is well worth visiting.

ST. CYR—a village six leagues south-west of Paris, is celebrated for the Maison de St. Cyr, founded by Louis XIV. in 1686, at the solicitation of Mme. de Maintenon, for the education of 250 young noble ladies. On the death of the king, Mme. de Maintenon retired to it, and died there in 1719. The plans were furnished by J. H. Mansard. In 1793, this institution was converted into a military hospital, and in 1806, Napoleon ordered the military school of Fontainebleau to be transferred to St. Cyr, where it has since remained, under the title of *École spéciale militaire de St. Cyr*. The number of pupils is upwards of 300, who are admitted from the ages of 17 to 20, after a severe examination. The annual sum paid by each pupil is 1,000 fr., besides an allowance for wardrobe and equipments. This school forms officers for the infantry, cavalry, état-major, and marines. The pupils on leaving are named sub-lieutenants. The uniform is that of privates of infantry, and the discipline is very severe.

ST. DENIS—a town six miles north of Paris, containing about 9000 inhabitants, and on the Northern railway-line. (1)

(1) Trains start from and to Paris every hour. Omnibuses, for which no extra charge is made, convey visitors to and from the Abbey. In the days of February, 1848, a mob attacked the railroad station, set fire to it, and tore up the rails for several miles.

*History.*—This town owes its celebrity to its ancient Benedictine Abbey, and to the circumstance of the kings of France having chosen the abbey-church for their place of burial. A chapel was founded here in honour of St. Denis about 250, in which Dagobert, son of Chilperic, was buried in 580, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St. Denis in 613; and Pepin, father of Charlemagne, commenced a new church, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt. Suger, abbot of the monastery during the reign of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers remain; the rest of the building as it now stands was reconstructed by St. Louis and his successor, between 1250 and 1281. The kings and princes of France were interred here up to the breaking out of the Revolution; but in pursuance of a decree of the Convention, in 1793, their remains were disinterred, and thrown into two large trenches, opposite the northern porch. In 1795, the lead was stripped from the roof, and a decree passed to rase the building to the ground, but, happily for the arts, a resolution so Gothic was not carried into effect. The church, neglected for several years, was falling into ruins, when Napoleon ordered it to be repaired, as well as the vault of the Bourbons, as a place of sepulture for the princes of his own dynasty. The *oriflamme*, in ancient times the sacred banner of France, was kept at this abbey; and no church in the kingdom was so rich in relics and sacred ornaments. All these were dispersed at the revolution of 1789, and the monuments of the kings were removed to the *Musée des Monuments Français*, at the Convent des Petits Augustins, now the *École Nationale des Beaux Arts*, where they were preserved to be restored at a future period to their original places.—*Exterior.*—Since 1806, and especially since 1830, the church has undergone most extensive repairs, now suspended, in consequence of great doubts existing as to the soundness of the foundations of some parts of the edifice. It is one of the most beautiful specimens of the architecture of that epoch existing in France. The front consisted but lately of an elegantly buttressed and turreted wall, flanked by two towers; the northern graced with gables and pinnacles, surmounted by a tall stone spire; the other flanked by turrets crowned with an open-worked parapet, but the former threatening to fall, it was taken down, and has not yet been reconstructed. The wall and the turrets in which the buttresses terminate are crowned with battlements. Three portals with retiring arches, adorned with the figures of saints,



and supported by clustered pillars, give access to the interior; the tympan of the arches contain singular ancient haut-reliefs relating to scriptural history; above the entrances are double and treble windows, partly walled up; and over the central one a circular rose window has been transformed into the dial-plate of a clock. Immediately under the battlements are four bas-reliefs of Saints on each side. A cast-iron railing with Gothic piers encloses the front. Curious medallions in stone adorn the sides of the right and left entrances; those on the right represent the labours peculiar to each month of the year; those on the left represent the 12 signs of the Zodiac. Before entering the church, the visitor will examine the gates of the central entrance, adorned with tracery and medallions in cast iron, containing the following bas-reliefs. Left side: 1st, the Kiss of Judas; 2, Christ before Pilate; 3, Christ bearing his cross; 4, the Crucifixion. Right side: 5, the Entombment; 6, the Resurrection; 7, Christ and the two disciples at Emmaus; 8, the Ascension.—*Interior*.—The edifice is cruciform, and consists of a nave and two aisles, with lateral chapels. The transepts completely separate the choir from the nave. Its total length is 390 feet, breadth 100 feet, and height of vaulting 80 feet. Both the nave and choir, with the transepts, have a light triforium gallery and clerestory windows; the groinings spring from clustered capitals. The visitor will commence examining the nave, as the choirs can only be visited with a *Suisse*. Beginning from the left aisle, the first object of curiosity is the tomb of Dagobert, of the time of St. Louis, a pinnaced and canopied mausoleum, with ponderous haut-reliefs, quaintly exhibiting the dream of a pious monk, who thought he saw king Dagobert carried off by demons. The poor king, informed of the fact, hastened to avert so dismal a fate by founding the abbey. Next follow five chapels newly painted by Lecomte in the Byzantine style, the fashion of the day. The ogives of the first chapel contain: the Trinity, and Moses receiving the law. In the walls are several old bas-reliefs; opposite the entrance are two statues, Christ, and the Virgin kneeling; opposite the altar, statues of Christ, Moses, and Aaron, on pillars. The altar-piece is an illustration of the history of Christ, carved in oak in various compartments, and appears to be of the fifteenth century. In the second chapel paintings of Christ and Ste. Anne with the 4 evangelists occupy the ogives, and 9 old bas-reliefs are encased in the walls. In the 3d, is the statue of St. Jerome over the altar, in white marble, and sculptured with 3 compartments in the upper panel, and one in the lower, in the style of the 14th century. In the 4th, haut-reliefs in stone represent subjects of the Passion, and



the altar of the 5th chapel is remarkable for its gorgeous decorations and gilt and painted haut-reliefs. On the upper panel are 11 medallions with delicate miniature paintings of sacred subjects. In the ogive opposite is the Crucifixion of Christ painted in fresco, and below on an old stone slab encased in the wall is engraved the plan of the abbey. A plain sarcophagus of grey marble, resting on low columns, occupies the floor. Adjoining the left and northern transept are the magnificent monuments of Louis XII., and Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The effigies of Louis XII. and his queen are represented on a rectangular cenotaph surrounded by 12 arches supported by beautiful composite pilasters adorned with arabesques, beneath which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing wars of the French in Italy, the triumphant entry of Louis XII. into Genoa, the battle of Ravenna, and the battle of Agnadel. Above the cornice are kneeling statues in white marble of Louis and Anne. In the wall opposite to this is an ancient alto-rilievo, representing the death of the Virgin, with the Apostles. The monument of Henry II. was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with twelve composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. Henry II. and Catherine, in white marble, repose on a couch. The portrait of the latter is given with remarkable truth, and a light garment with which she is robed is exquisitely worked. Opposite, in the southern aisle, is the sumptuous tomb of Francis I. and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Effigies of Francis and Claude repose upon a plinth of black marble placed on a cruciform basement, ornamented with bas-reliefs representing the battles of Marignan and Cerissoles; the figures were executed by Pierre Bontemps. Above rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely, Francis I.; Claude, his queen; the Dauphin and the Duke of Orleans, sons of Francis and Claude; and the Princess Charlotte, their daughter. The vaulting and subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel. The remainder of this aisle is occupied by the *Chœur d'Hiver*, formed of five arches of the aisle enclosed by wainscoting of Gothic

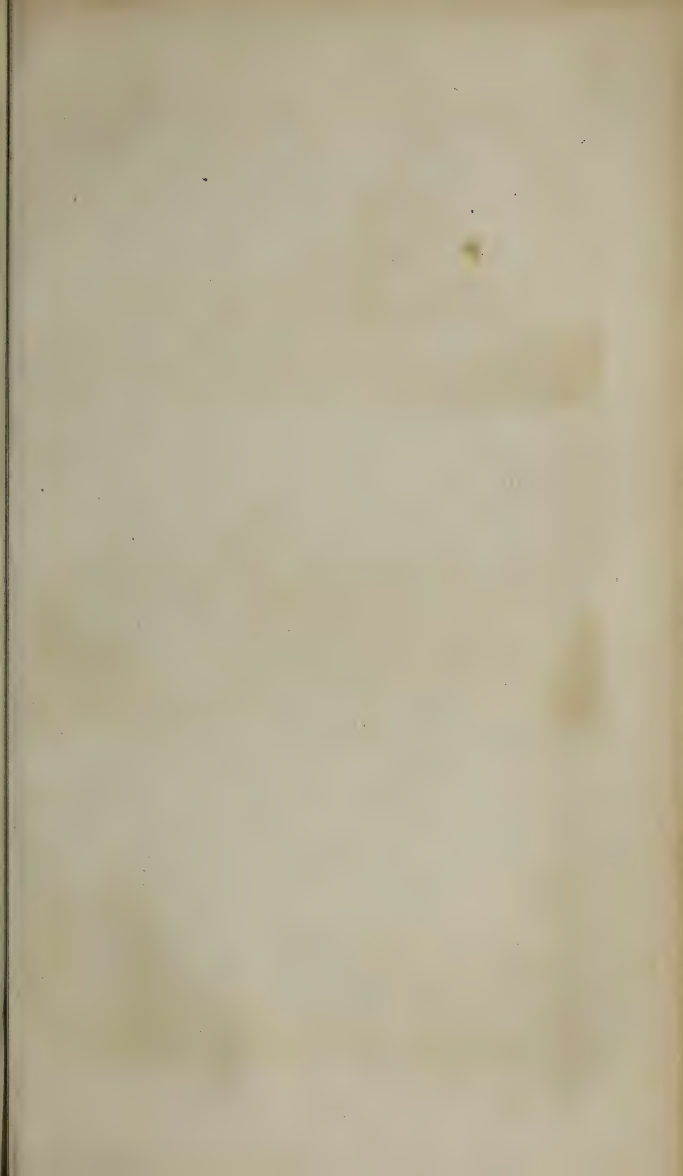
design. Before entering it the visitor will remark the monument to the consort of Dagobert, to the right of the door; forming nearly a counterpart to that of her king in the northern aisle. The *Chœur d'Hiver* is lit by five painted windows; the architecture is of the same style as the rest of the aisle. The columns and walls are painted in the liveliest colours. Statues of the 12 apostles rest upon brackets against the columns. A railing separates the oaken seats from the rest of the chapel. Over the high altar is the martyrdom of St. Denis, painted by Krayer, a pupil of Rubens. The panel of the altar is adorned with painted and gilt haut-reliefs in compartments, representing scenes from the life of Jesus Christ. In the embrasure of the second window is an altar in white marble with a statue of the Virgin and Child. The robes of the statue and the panels of the altar are interspersed with agates, cornelians, and other precious stones. The bas-relief on the lower panel represents, without compartments, the Purification, the Adoration of the Magi, the Massacre of the Innocents, and the Flight into Egypt; it is as usual painted in the Byzantine manner. Some old engravings of saints on stone are encased in the walls and between the windows. We now come to the transepts, separated by a railing from the nave and aisles, and by steps from the elevated choir. On one side of the northern door is a spiral column to the memory of Henry III., assassinated by Jacques Clement, August 2, 1589. On the other side is a composite column of white marble erected by Mary Stuart to the memory of Francis II., who died in 1561. At its foot are statues of three genii. At the south door is a beautiful marble column in honour of the Cardinal de Bourbon, with a capital in alabaster; on the pedestal are a bas-relief representing Jesus Christ in the sepulchre, a masterpiece of Jean Goujon, and two other bas-reliefs, also in alabaster. On the opposite side of the door is a porphyry column with a Corinthian capital, to the memory of Henry IV. Over the architraves of the northern and southern entrances are statues of the four evangelists. Nearly in the centre of the transepts is a square railing enclosing the entrance to the vault through trapdoors. Flanking the steps that lead on either side to the choir, are marble statues of Temperance, Virtue, Prudence, and Justice. Against the extreme piers of the choir are two Gothic altars, of white marble, and inlaid with precious stones. The altar-piece of the northern one is the Archangel Michael overcoming the Demon, by Blondel. On the other is a bronze crucifix of the 13th century, loaded with minute groups of figures and tracery. On ascending the southern steps of the choir, we find in the first chapel, of sumptuous decoration, the tomb of Duguesclin, Sancerre,

Duchastel, and Larivière. Around the walls are paintings of John II., Charles V., Charles VI., Charles VII., and Isabel, wife of Charles VI. On the altar are alti-rilievi of the Death of the Virgin Mary and the Baptism of Christ. We next enter the Sacristy, a long circular vaulted chamber of Doric architecture, containing ten paintings illustrating events connected with the abbey. They are: 1, the Coronation of Marie de Médicis, by Monsiau; 2, Charles V. and Francis I. visiting the abbey, by Gros; 3, Death of Louis le Gros, by Monjaud; 4, Philippe le Hardi offering to the abbey the relics of St. Louis, by Guérin; 5, St. Louis receiving the oriflamme, by Barbier; 6, St. Louis restoring the tombs, by Landon; 7, Charlemagne at the consecration of the church, by Meynier; 8, Funeral of Dagobert, by Garnier; 9, the Preaching of St. Denis in Gaul, by Monsiau; 10, the remains of the kings recovered in 1817, by Heim. Here also is preserved a bronze chair, said to be of Dagobert. After the sacristy follows a series of Chapels around the choir, all richly decorated and filled with works of art which it would be too long to enumerate here. The most remarkable are: the Lady-Chapel behind the apsis of the choir, its altar enriched with mosaics and bas-reliefs, and around these on the panel scriptural subjects finely painted in compartments; and the last chapel of the choir, containing, under the windows, the original tombs and statues of Tristan of Damiette, and Margaret of Provence; on the lateral piers are bas-relief portraits of Jeanne d'Évreux and Marshal Turenne, and flanking the altar are statues of St. Louis and Isabel of France; the altar-piece is the apotheosis of St. Louis, by Barbier; and on the panel of the altar are alti-rilievi, in compartments, of Christ and the apostles. (1) The vaulting of the choir is painted like that of the *Chœur d'Hiver*, and so are the columns and walls of the chapels. On the panel of the high altar is a fine gilt bronze bas-relief, representing the Nativity and the Adoration of the Shepherds; it was before this altar Napoleon was united to Marie Louise. The undercroft is entered by doors in each transept near the choir. The walls are ornamented with stone pilasters, the pavement is of white and black marble; the coffins, some of which are covered with black or violet-coloured velvet, with ornaments of gold or silver, are placed upon iron bars. Many of the statues and tombs are original; others are modern; imitating the manner of the different times. Brazen doors open here into the royal vault, which is not visible; it contains eight coffins, in which are the remains of

(1) Latterly, on removing the flooring, a considerable quantity of the old pavement was found here.

Louis XVI. and Marie Antoinette, with those of Louis XVIII., and other members of the elder branch of the royal family. On entering the undercroft by the door on the left, a bas-relief of the third century, and a piece of Roman mosaic, are seen. Then come monuments of the kings of the first and second races; the most remarkable of which are the marble sarcophagus in which Charlemagne was interred at Aix la Chapelle; a marble statue of that monarch; five statues in stone of Louis I., Charles II., Louis II., Charles III., and Charles IV.; and cenotaphs (some of them with statues) of Charles Martel; Pepin le Bref and queen Bertha; Carloman, son of Pepin; Louis and Carloman, sons of Louis le Bègue; and Eudes, Count of Paris. Next come the monuments of the third dynasty, consisting of cenotaphs, with one or two statues in stone or marble. The following is their order. Hugues Capet; Robert le Pieux, and Constance d'Arles, his queen; Constance de Castille, queen of Louis VII.; Henry I.; Louis VI.; Philip Augustus; Louis VIII. The chapel of St. Louis is very remarkable; it contains figures and busts which are painted and gilt; the busts represent St. Louis and Marguerite, his queen; the statues, the Count de Nevers and Robert de Clermont, his two sons. The other more remarkable cenotaphs are those of queen Blanche; Philippe le Hardi; Charles, king of Sicily, brother to St. Louis; Philippe le Bel; Louis X.; Blanche, daughter of St. Louis; Philippe le Long; Charles le Bel; Jeanne de Navarre, daughter of Louis le Hutin; Charles d'Alençon, brother of Philippe VI.; Philippe VI.; Jean le Bon; Jeanne de Bourgogne, queen of Charles VI.; Charles V.; Marguerite, daughter of Philippe le Long; Charles VI., and Isabeau de Bavière, his queen; and Charles VII., their son. In one of the chapels is a list, by dynasties, of the names of the princes whose tombs were destroyed at the revolution of 1789, engraved on black marble. It is called the *Chapelle expiatoire*. A small passage leads to a vault where the Prince of Condé, father of the one who was found dead in 1830, is deposited. In another chapel are the tombs of Henry II., and Catherine de Médicis; laterally the tomb of Henry IV., with his bust, and Diana of France kneeling, and that of Charles de Valois. A marble urn in front once contained the heart of Francis I. The sculpture of these cenotaphs, and of their recumbent statues, is beautiful. Besides these there are numerous monuments of other princes. In the last recess is a statue of Marie Antoinette, in a kneeling posture, considered a perfect likeness of that unfortunate princess; also two colossal monolith allegorical statues, formerly intended for the expiatory monument to the Duke de Berry. (See p. 238.) They represent France and the City of Paris; opposite are two







PALACE OF ST GERMAIN.



PALACE OF FONTAINEBLEAU.



PALACE OF COMPIEGNE.

more intended for the same monument, Charity and Fortitude. Between them is the monument of Louis XVIII. with his bust. Before leaving the church, the visitor should remark the historical subjects illustrated by the stained glass of the clerestory windows, forming a chronological series of the principal events connected with the rulers of France in reference to the church, from St. Denis to Napoleon. A profusion of enamel paintings will be seen besides in every part of the church. (1) A magnificent organ by Messrs. Cavaillé, Coll, and Co., the largest in France, has lately been erected in this church. The tower commands a splendid view of the surrounding country. Adjoining, in the large and magnificent buildings of the monastery, is the *Maison Nationale d'Éducation de la Légion d'Honneur*. (See p. 118.) In the town are several manufactories, and a small theatre. The church of the *Paroisse St. Denis* is a tolerable specimen of architecture, and deserves a visit. Three considerable fairs are held here annually, and a new abattoir has lately been opened for this town. (2)

ST. GERMAIN EN LAYE—is a town of 12,000 inhabitants, 5 leagues west of the capital. The kings of France had a small château at St. Germain, where Louis le Jeune resided in 1143; Francis I. chiefly contributed to make it a splendid royal residence, by building a palace. Henry II., Charles IX., and Louis XIV. were born at St. Germain. Henry IV. took great delight in it, as did his son Louis XIII., who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV. fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent terrace begun by Henry IV., which is half a league in length, and nearly 100 feet in breadth, shaded by stately trees, and commanding a magnificent view. Louis XIV. quitted St. Germain for Versailles; and when Madame de Montespan won his affection from Madame de la Vallière, he presented the château of St. Germain to the latter for a residence. It was afterwards occupied by James II., of England, who kept his court there for twelve years, until his death in 1701. Under Louis XV. and XVI. the palace of St. Germain was abandoned. During the revolution of 1789 it was converted into barracks, and Napoleon established a military school in it for cavalry officers. It is now used as a military prison, and can hold 500 prisoners. It is a pentagonal pile, having a massive polygonal tower at each angle, and surrounded by a

(1) The chapter of St. Denis consists of six canons of the first class, who are all bishops; 8 of the second, and 36 honorary ones.

(2) For much interesting information concerning the abbey church of St. Denis, see HISTORY OF PARIS, 3 vols. 8vo.

fossé and wall. Very little of the original internal decorations of the palace remain, except in the chapel. For permission to see the interior, rarely granted, application must be made by letter, post paid, to *M. le Commandant du Château de St. Germain*. On the Place du Château, fronting the Palace, is the church of St. Germain, approached by a fine Doric portico consisting of four columns in front, surmounted by a sculptured pediment. The interior is slightly cruciform, of the Ionic order, and has a nave and two aisles. In one of the lateral chapels is a handsome Doric tomb, erected to the memory of James II. by George IV. of England, with the inscription, *Regio cineri pietas regia*. There are also several tolerable paintings. On the Place du Théâtre is the theatre, newly fitted up and patronized by M. A. Dumas. Adjoining the château is the *Parterre*, or public walk, ending in the stately forest of 8,000 acres, entirely surrounded by walls; the immense terrace lines it on the Paris side, from which one of the finest views in Europe may be enjoyed. Several flights of steps descend from it on one side to the road below, while on the other is a carriage-way. Underneath is the village of Pecq. A splendid racing-stud has been established in the forest by M. A. Lupin and M. A. Fould. Some of the most celebrated mares from the royal stud at Hampton Court are kept here. The elevated position of St. Germain renders it salubrious, though in winter the air is keen. There are two annual fairs; one called *Fête de St. Louis*, the other *Fête des Loges*. The first takes place at the entrance of the forest, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the *Château des Loges*, a house dependent upon the *Maison Nationale de St. Denis*. This fair, being held in the midst of the forest, has a pleasing and very picturesque appearance, particularly at night, and is the most agreeable of any of the fêtes in the neighbourhood of Paris. The town, once proverbial for its dullness, has since the opening of the railway from Paris assumed new life and activity. Numbers of Parisians make it their summer residence, and several English families are settled here. The terminus of the railroad was formerly at Pecq; but the experimental atmospherical railway now takes the trains up to the Place du Château of St. Germain. It begins at the Bois du Vésinet, adjoining Chatou, and leads to the Place du Château, with a bore of 2 feet 1 inch; the ascent of the slope of  $3\frac{1}{2}$  per cent. is performed with extraordinary rapidity. The train is left to its own impulse for the descent. The railroad crosses two bridges with wooden arches thrown over the



Seine, which here forms an island; a fine viaduct upon 20 arches follows, and leads immediately to a tunnel pierced under the terrace, and parabolically curved. The railway continues along an open trench, and by a second and much shorter tunnel arrives at the terminus, which is an elegant building of Ionic architecture. Three couples of fixed engines of 200 horse-power each, placed at St. Germain and Chatou, effect the atmospheric vacuum in the tube. Independently of the atmospheric apparatus, the train, in case of accident, may be towed up by a formidable locomotive, the *Hercules*, the first that ever accomplished a similar feat. The engineer who directed the works is M. Flachat; the fixed engines are by MM. Lecrosne and Cail.

ST. LEU TAVERNEY—on the Northern Railroad, celebrated for its château and park, which before the revolution of 1789 belonged to the Duc d'Orléans, and was the favourite residence of Mme. de Genlis. In the time of Napoleon, it was given to Hortense, the Queen of Holland, and after the Restoration became the property of the Duc de Bourbon, who ended his days here in a most mysterious manner. (See p. 36. n.)

ST. OUEN—a league and a half north of Paris, on the left of the road to St. Denis, is known for its château, where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, built in 1660, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. This spot possesses a number of subterranean storehouses for corn, which, though kept in them for several years, is found as good as when recently cut; also an immense ice-house, which supplies Paris with about 6,000,000 kilos. a-year. (1)

SCEAUX—is a large village,  $2\frac{1}{4}$  leagues south of Paris, with 1800 inhabitants. Colbert erected here a magnificent château, with a park laid out by Le Nôtre. In 1700 this estate was purchased by the Duke du Maine, son of Louis XIV. and Madame de Montespan, after whose death it passed to the Duke de Penthièvre. At the revolution of 1789 the château and park were sold, and the former demolished, but the mayor of Sceaux and some other persons bought the menagerie, which they converted into a place of amusement. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* given in it, which is much frequented by the Parisians. The church of St. John the Baptist is an old buttressed and pinnacled building, without pretensions to architectural

(1) Ice-houses at Gentilly and La Villette also supply Paris, each furnishing about 3,000,000 kilos.

beauty; it contains however some tolerable paintings, a fine bas-relief in white marble on the panel of the altar in the left aisle, and a white marble group of the Baptism of Christ on the high altar, by Tuby. On a grass plot adjoining the church, the place where Florian, the elegant writer, lies buried, is marked by a granite pillar bearing his bust. The *Mairie* is an elegant little building opposite to the church, and between the *Ménagerie* and the railway-station, which, with the railway, is now the most interesting object of the place. This railway was expressly constructed to try M. Arnoux's system of locomotives and carriages; the former, having small oblique wheels pressing against the rails, besides the usual vertical ones, effectually provide against the train starting off the rails. The carriages are so constructed, that both the fore and hind wheels may turn freely under them; an iron pole connects every carriage with its neighbour, much like a hinge, allowing the train to take every possible curvature with the greatest ease, and at the same time preventing concussion, so that buffers are dispensed with. The railway is constructed with a gauge of 6 feet (Mr. Brunel's gauge being 7, and the narrowest admitted hitherto  $3\frac{1}{2}$ ), and the sharpest curves have been purposely introduced to give the system a fair trial. The train describes at each terminus a curve of 82 feet radius; the smallest radius on the line is 98 feet, and the largest 279 feet, results hitherto deemed impossible. The total length of the railway is 6 miles and a half, which are performed in 25 minutes, and might be in 10. The weekly cattle-market, called *Marché de Sceaux*, is held on the road at Bourg la Reine.

SÈVRES—two leagues west of Paris, is situated on the high road leading to Versailles, and is one of the most ancient villages in the environs of the metropolis, being known to have existed in 560. It is celebrated for its magnificent national manufactory of porcelain. This establishment was formed in the Château de Vincennes, in 1738, but in 1755, the farmers-general, having purchased the manufactory, transferred it to Sèvres. Louis XV., at the solicitation of Madame de Pompadour, bought it of the farmers-general in 1759, and since that period it has formed part of the domains of the State. The manufactory of Sèvres contains a museum, comprising 9068 articles, which form a complete collection of foreign china, and the materials used in its fabrication; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed; with a collection of models of all the ornamental vases, services, figures, statues, &c., that have been made in the manufactory since its first establishment. Louis XVI. enriched this museum with a fine collection of Greek

vases. The models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, forming a complete illustration of the history of the art, are arranged in cases in the following order :—1. Etruscan vases, antique pottery, Grecian, Roman, and Gallic. 2. Foreign earthenware, delf-ware, and stone-ware, with some delf-ware of the 15th century, the first that was glazed, being the original specimens of Bernard Palissy, the inventor of common glazing. 3. French earthenware, delf-ware, and stone-ware, dating from 1740. 4. An interesting representation of the fabrication of porcelain from the clay in its rude state to the finishing. This closet also contains a specimen of every defect to which porcelain is liable. 5. Porcelain of China, Japan, and India. 6. Porcelain of the different manufactories of France, with a progressive table of the qualities and prices to the present day. Porcelain of Piedmont, Tuscany, Prussia, Brunswick, Venice, Lombardy, and other parts of Italy. 8. Porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria. 9. This case contains specimens relating to the colouring of porcelain, glass, and earthenware, and of the defects to which it is liable. In the library attached to the establishment are numerous valuable works, with plates, consisting of travels, descriptions, &c., for the use of painters. The porcelain originally manufactured at Sèvres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. It was abandoned on account of its hurtful effects on the health of the workmen. That now manufactured, called *porcelaine dure*, is formed of kaolin, from Limoges, alkali, sand, and saltpetre, to which, when in a state of fusion, clay is added. It requires great heat to be hardened, and wood alone is used. The enamel is obtained from feldspath. The *biscuit de Sèvres* is this substance not enamelled. The workmanship of the manufactory of Sèvres is much more highly finished than that of any other manufactory in France, notwithstanding the same substance is used; and the white porcelain is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters are of the first merit, and the number of workmen exceeds 180. In this establishment also the ancient art of glass-painting has been revived, and brought to a high degree of perfection. By the recent discoveries made here by M. Ebelmen, the art of imitating precious stones has been raised to the rank of a science. The Sèvres manufactory, far from covering its expenses, is maintained by the government. It is devoted in part to experiments in the art, for the benefit of other manufacturers, to whom every information is liberally granted.

The museum, as also the show-rooms, which contain a splendid assortment of rich and costly articles, with the prices annexed, are open to the public, from 11 to 4, on Sundays only; on other days visitors must accept the services of a guide. To see the manufacturing of the porcelain a special permission must be requested from the Minister of the Interior.

A splendid stone bridge of 9 arches connects Sèvres with Billancourt, on the opposite bank of the Seine, which is here divided into two branches by the almost uninhabited Ile Séguin.

SURESNE—a village at the foot of Mont Valérien, two leagues west of Paris. It is remarkable for the interesting custom of the crowning of the *Rosière*, a very pretty sight, which takes place on the Sunday after St. Louis's day (August 25). There are several elegant villas at this place, one of the most remarkable being that of Baron S. de Rothschild. (1) A light suspension bridge has been thrown across the river to meet the road leading by the Porte de Longchamps to the Bois de Boulogne.

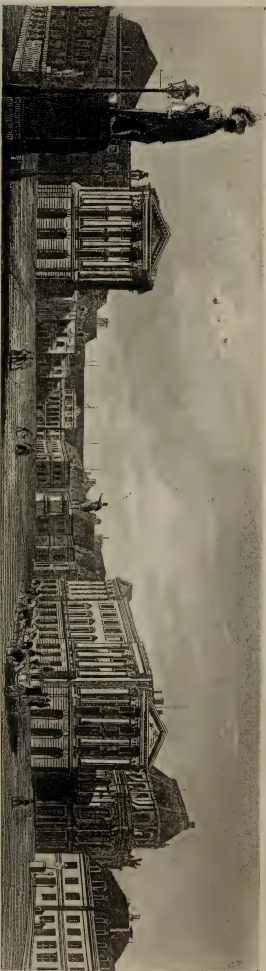
VERSAILLES. (1)—This large handsome town, of which we subjoin a partial plan, which the visitor will find of the utmost utility, is situated four leagues from the capital, towards the SW.; it is the chief place of the department of the Seine and Oise, the see of a bishop, the seat of a prefecture, and possesses three tribunals, of Criminal Justice, *Première Instance*, and Commerce, besides a royal college. Before the first revolution its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

HISTORY.—In 1561 Versailles was a small village in the midst of woods, to which the king of Navarre, afterwards Henry IV., used to come to hunt. Subsequently it was much frequented for the like purpose by Louis XIII., who, in 1624, built a pavilion as a hunting-lodge. A few years later he purchased some land where the palace now stands, with the old *castel* of F. de Gondy, archbishop of Paris, and erected a small château, which has grown into the present magnificent palace. That château, built of red brick, consisted of a central pile, with two wings and four pavilions; the whole enclosed by a fossé, and occupying scarcely more space than the inner apartments which now surround the Cour de Marbre. Louis XIV. in 1660, becoming tired of St. Germain, conceived the idea of

(1) This beautiful seat and its extensive hot-houses were set fire to and greatly devastated by the mob, in February, 1848.

(2) The principal books of reference for Versailles are the splendid work of M. Gavard, "*Galeries Historiques de Versailles*," (to be procured of Messrs. Galignani and Co.) and "*Le Palais de Versailles*," by M. Vatout, 12mo.

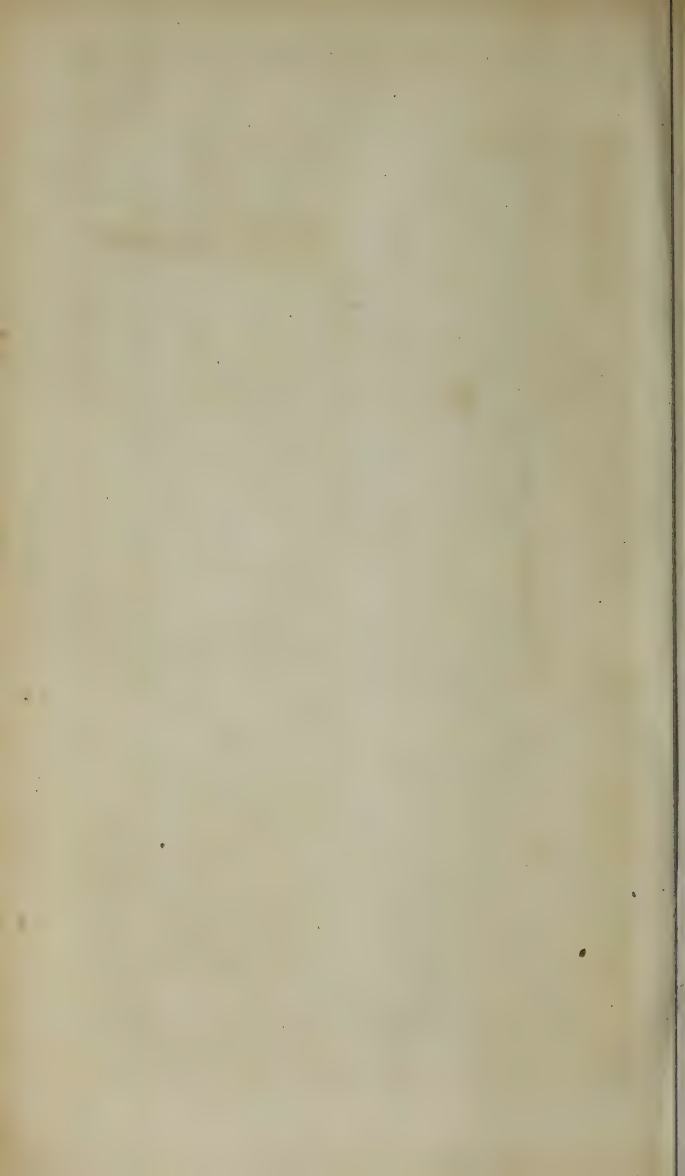


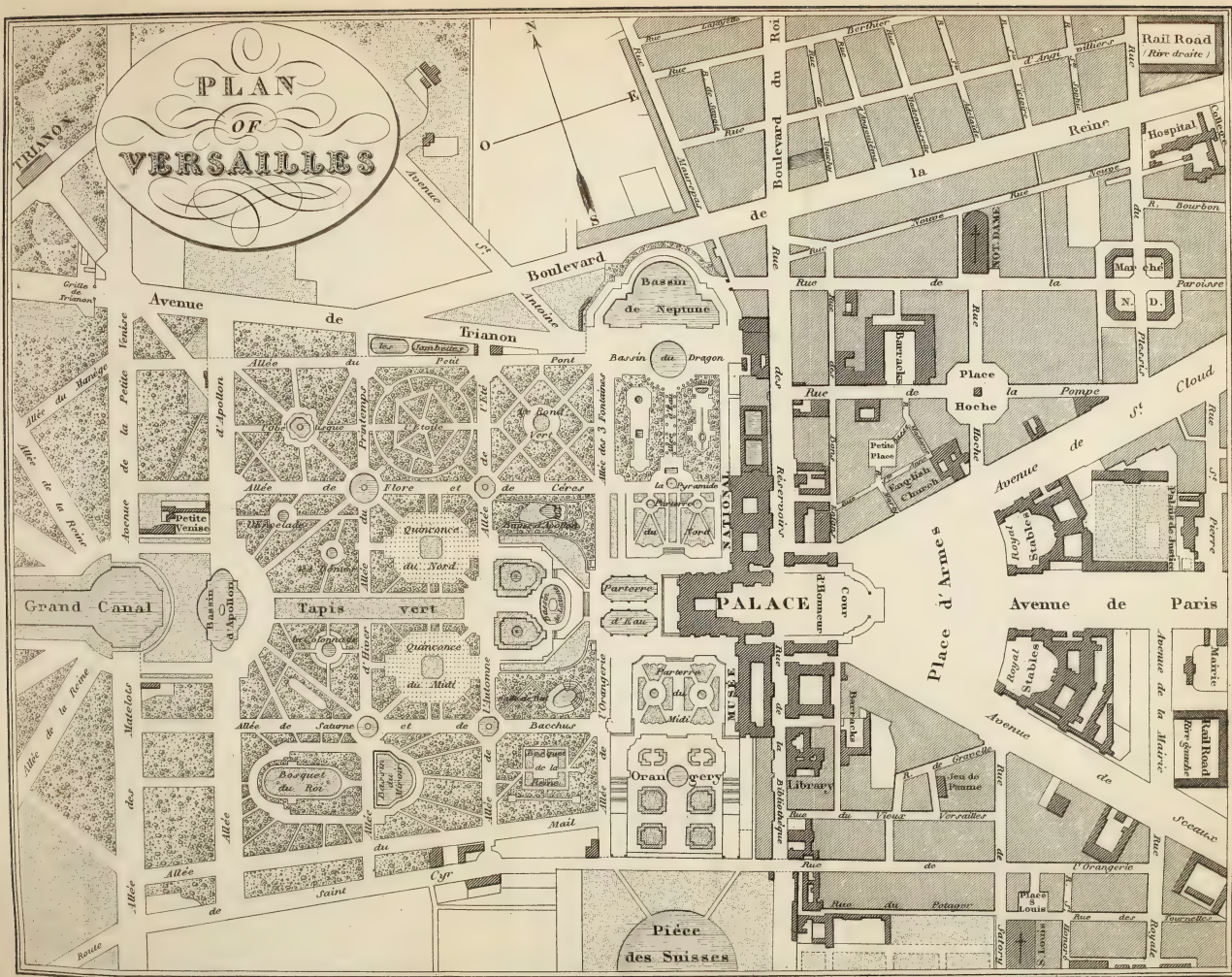


PALACE OF VERSAILLES. (VIEW FROM THE TOWN.)



PALACE OF VERSAILLES. (VIEW FROM THE PARK.)





THE  
LIBRARY  
OF THE  
MUSEUM  
OF  
COMPARATIVE ZOOLOGY  
AT  
HARVARD UNIVERSITY  
CAMBRIDGE, MASS.



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converting his predecessor's château into a residence worthy of the court he meditated establishing. The architect Leveau was entrusted with the execution of the design, and the alterations were commenced in 1664. Le Nôtre was ordered to lay out the immense gardens and parks; the vast terraces and excavations were executed at an incalculable expense; the troops not engaged in war were ordered to assist, and 30,000 soldiers were more than once simultaneously employed on the works. Water was required to be brought from a great distance to supply the reservoirs and fountains; and the project was formed and actually commenced, of turning the river Eure through Versailles. Beyond the gardens a second inclosure was formed, called the Little Park, about four leagues in circuit; and beyond this still was the third inclosure, that of the Great Park, measuring 20 leagues, and including numerous villages. The expense of all these stupendous undertakings was immense; the general belief is, that the building and decoration of the palace cost less than the other works, and that nearly 40 millions sterling were altogether expended! Every encouragement was given to persons desirous of erecting houses in the town, and a large population and an elegant city gradually rose round the royal residence. Leveau died in 1670, and Jules Hardouin Mansard, nephew of the celebrated Mansard, was charged with the continuation of the works. The architect wished to destroy all that remained of the château of Louis XIII., and to construct one uniform building; but Louis XIV. insisted on preserving it as a memento of his father, and therefore only allowed him to make alterations in the court, and to surround it on the western side with the magnificent piles of building forming the garden front. At first only the central part was erected, containing the grand apartments; then the southern wing for the younger branches of the royal family; and at length, in 1685, the northern one for other personages of the court. The king continued to reside at St. Germain till 1681, although frequently visiting Versailles; but at that period the whole court removed to the new palace. Most of the dependencies were erected about this time; the chapel, however, was not begun till 1699, nor finished till 1710. Under Louis XV., the theatre, at the extremity of the northern wing, was begun by Gabriel, finished by Leroy, and inaugurated on the marriage of the Dauphin, Louis XVI., in 1770. Towards the end of the same reign, Gabriel added a wing and pavilion to the northern side of the principal court; there was an idea also of building across the courts a new front in the same uniform style; but Louis XVI. was alarmed at the expense, and the troubles of his reign soon intervened. The corresponding pavilion, on the southern side,

was added by Louis XVIII. Independently of the extensive internal changes effected by Louis Philippe, a new pile of building, joining the chapel and theatre, has been added. From the time of Louis XIV. to that of the revolution of 1789, with the exception of the Regency of the Duke of Orleans during the minority of Louis XV., 1715-1722, the court, the royal family, the ministers, and the various public officers, were located in the palace of Versailles and its dependencies. The furniture was of the most gorgeous description; the ablest painters and sculptors of France had adorned the edifice, which contained besides a large collection of the finest objects of art of foreign countries. But after 1792 the palace was devastated, and every thing moveable disposed of as national property. An attempt was made to constitute it a succursal house to the Hôtel des Invalides; and it would even have been sold in lots, had not Napoleon preserved it from destruction. The estimated expense of 50 millions of francs, for its restoration, alone hindered him from residing here; but he repaired the walls, fountains, &c., and restored some of the apartments. Louis XVIII., who wished to re-establish the court in it, was stopped by similar considerations, and limited his expenditure to 6 millions of francs, which were employed in repairs and alterations. "Things," says M. Vatout, "remained in the same state during the reign of Charles X., and it was reserved for Louis Philippe to give a destination to this palace. Time had produced its revolution in opinion, and Versailles could not again exist under the conditions of the monarchy of Louis XIV., it could no longer be the abode of a population of courtiers, or the Olympus of a monarch. For it to become the concentration of all the illustrious of France, to collect the inheritance of all her glories, and, without being despoiled of the type of grandeur now passed away, to be clothed with other grandeur, new and national, was a destiny not less splendid or august than that at first assigned it." All the painted ceilings, gildings, &c., have been restored; new galleries and saloons have been formed, and the whole edifice improved and harmonized. An immense series of paintings, sculpture, and works of art, illustrative of every event that has reflected honour on the annals of France, now fills the splendid halls of this noble palace, thus forming an historical museum which has not its parallel in Europe. The expense of what has been done by Louis Philippe is estimated at 15 millions of francs.

THE PALACE AND ITS DEPENDENCIES.—*Exterior.* The palace is approached from the town by the Place d'Armes, 800 feet broad, on the eastern side of which, flanking the Avenue de Paris, are the Stables, erected under Louis XIV. by J. H. Man-

sard. They present semicircular fronts, with courts enclosed by handsome iron railings, and have lofty gateways, ornamented with trophies and sculptured pediments; behind are large courts and various ranges of buildings. Those to the north, called *les Grandes Écuries*, contained the carriages and horses of the royal family; while those to the south, called *les Petites Écuries*, though of the same size, were appropriated to the royal stud, the grooms, &c. The former portion will shortly be fitted up to receive a central agronomical Institute, (1) at an estimated cost of a million of francs; the other portion has been converted into cavalry-barracks. The whole affords accommodation to 1000 horses. The Grand Court, 380 feet in breadth, is separated from the Place d'Armes by stone parapets, flanking an iron railing, richly charged with gilded ornaments, with a central gateway, surmounted by the ancient crown and shield of France with the three fleurs de lis. At the extremities of this railing are groups of figures in stone; those on the right representing France victorious over Austria, by Marse, with the statue of Peace; those on the left, France victorious over Spain, by Girardon, with the figure of Abundance. The court itself slopes from the palace, and on each side is a plain range of buildings, erected by Louis XIV. for the use of the ministers. In front of those stand sixteen marble statues, twelve of which, until 1837, ornamented the Pont de

(1) By a decree of the minister of Commerce and Agriculture, issued in July 1850, this Institute, the object of which is to form agronomers and agricultural administrators, comprises a school of Agriculture with nine chairs, viz., rural economy and legislation, agriculture, zootechny, the culture of forests, rural engineering, terrestrial physics and meteorology, chemistry applied to agriculture, botany and vegetable physiology, and zoology applied to agriculture. It possesses a library and scientific collections. The pupils are admitted upon examination, and bound to attend the lectures for two years, at the end of which time they may obtain a certificate of study. A diploma is delivered to them, in case they submit to an examination. Pupils are admitted gratuitously, and may, if their circumstances require it, obtain alimentary pensions or *bourses*. The pupils who have been most successful in their studies are sent to travel in foreign parts at the expense of the State for three years. Foreigners may be admitted either as regular pupils or as auditors, on application to the Minister of Agriculture and Commerce.

The Minister has decreed that a public exhibition of male animals shall take place every year at the National Agronomical Institute of Versailles. An exhibition of agricultural implements and machines, and another of agricultural products, will take place at the same time. Juries will be formed to decide on the respective merits, and prizes and medals will be awarded.

la Concorde at Paris. Those on the right are Richelieu, Bayard, Colbert, Jourdan, Massena, Tourville, Duguay-Trouin, and Turenne; those on the left are Suger, Du Guesclin, Sully, Lannes, Mortier, Suffren, Duquesne, and Condé. In the midst, at the upper part of the court, is a colossal equestrian statue of Louis XIV.; the figure of the monarch by Petitot,—that of the horse, which was originally intended for a statue of Louis XV. in the Champs Élysées, by Cartelier. This is one of the best statues at Versailles. From this point a fine view is obtained of the three avenues which stretch beyond the place d'Armes. Beyond the Grand Court, at first called the *Cour des Ministres*, is the court formerly called *Cour Royale*, which, before the revolution of 1789 was separated from it by an iron railing, and within which none but the carriages of royal personages, or those who had the right of bearing certain arms on their equipages, were admitted. On the northern side of this are a wing and pavilion, in the Corinthian style, erected by Gabriel, under Louis XV.; on the southern are those terminated under Louis XVIII. The friezes of the pediments surmounting these pavilions bear the inscription that announces the new destination of the palace: —“ *A toutes les gloires de la France.*” After this comes the *Cour de Marbre*, surrounded by the old palace of Louis XIII. All this part of the edifice is of red brick; it is only two stories high, and is surmounted by a hipped roof. The whole is crowned with balustrades and sculpture, once richly gilt, and is ornamented with vases, trophies, busts, and statues. The busts, nearly all of white marble, and either antique or imitations of the antique, are 80 in number, and are placed on brackets between the windows; the statues, vases, &c., were all executed by the most celebrated sculptors of the age of Louis XIV. In the centre is a balcony of white marble, supported by eight Doric columns, of beautifully-coloured marble; above this are two recumbent figures, forming a kind of pediment, and supporting a clock—Mars, sculptured by Marsy, and Hercules, by Girardon. The dial-plate of this clock was used only to mark the hour of the last king's death, which, in the case of Louis XIV., was announced by the principal gentleman of the bed-chamber, who came out on the balcony below, and, exclaiming “ *Le roi est mort!*” broke his wand of office; he then took up another, and cried “ *Vive le Roi!*” A round overhanging turret graces one of the corners of the southern wing. The pavement of the *Cour de Marbre*, from which it derives its name, was formerly much more elevated. In the centre stood a beautiful basin and fountain; and the court itself was often used by Louis XIV. for festivals and “masques.” To the south of the *Cour Royale*, a



small court, which bore the name of *Cour des Princes*, divides the wing finished by Louis XVIII. from the main body of the southern wing of the palace. The equestrian statue of the Duke of Orleans, executed in 1845 by Marochetti, removed from the Court of the Louvre after the revolution of February 1848, was at first placed here, but is now in the *Petite Orangerie*. This wing encloses the *Cour de la Surintendance*, so called from the offices that once occupied its eastern side, and now ceded to the municipality of Versailles for the public library, &c. A street approaches the palace on this side, and separates the southern wing from the *Grand Commun*, a vast square building, now a military hospital, substantially built of brick, enclosing a square court, and containing 1,000 rooms, in which no fewer than 3,000 persons were lodged when the Court resided at Versailles. Having been converted into a manufactory of arms in 1795, the entrance was decorated with trophies in relief. This manufactory attained the highest celebrity, and supplied the French army annually with 50,000 muskets. In 1815 it was stripped and devastated by the Prussians. On the northern side of the *Cour Royale* a small court intervenes between the wing built by Louis XV. and the chapel, the architecture of which is remarkably florid and elegant, in the best style of the preceding age. It is ornamented with Corinthian pilasters between the windows, with sculpture, formerly gilt, and a balustrade, crowned by 28 statues. The external dimensions are 148 feet by 75, in length and breadth, with an altitude of 90 feet. The height of its roof, richly edged with iron work, causes this building to be seen over the palace from almost every side, and is said to have resulted from a design of the architect, to force Louis XIV. to raise the whole palace another story. The northern wing comprises the *Cour de la Bouche*, where the kitchens were, and the *Cour du Théâtre*; the latter bounded on the north by the *Salle de l'Opéra*, the exterior of which is plain and massive. Beyond the theatre is one of the great reservoirs which supply the fountains. The eastern side of these courts is formed by a pile of building of elegant design, and harmonizing with the older parts of the palace, restored by Louis Philippe; its forms one side of a wide street, to the east of which are some minor dependencies of the palace, and another reservoir. The *Cour de la Chapelle* and the *Cour des Princes* lead each into the gardens, and afford access to the magnificent western front of the palace—the grandest specimen of that style in France. It presents a large projecting mass of building, with two immense wings, and consists of a ground-floor, first-floor, of the Ionic style, and attic. The wings, the southern being rather the longer of the

Two, exceed 500 feet in length; the central front is 320 feet long, and each of its retiring sides 260 feet; the number of windows and doors is 375. Although of great perfection in its details, and remarkable for the delicate colour of the stone, this structure has been justly criticised for its too great length and uniformity. Along the immense extent of the façade there is no salient object to break the sameness, except peristyles of coupled Ionic columns, from distance to distance. These peristyles are 15 in number, and above each are placed, over the cornice, allegorical figures in stone. The balustrade which crowns the edifice was formerly surmounted by vases and groups. The best view of this front is from either end of the great terrace, and of the whole palace from the heights of Satory.

INTERIOR, AND HISTORICAL MUSEUM. (1)—Before noticing the internal arrangements of the palace, the reader should be informed that the gallery is only open to the public on Saturday, Sunday, Monday, Tuesday, and Wednesday from 11 to 4, and to strangers with passports on Thursdays and Fridays. At the entrance, near the chapel is an office where authorized guides, very useful to strangers, may be hired for a franc an hour. (See Preface, p. vii.) The historical collections comprised in the palace may be divided into six principal sections:—1. Historical Pictures; 2. Portraits; 3. Busts and Statues; 4. Views of Royal Residences, &c.; 5. Marine Gallery; 6. Tombs. The historical pictures represent the great battles, military and naval, which have illustrated the arms of France from the earliest periods:—the most remarkable historical events in the national annals; the age of Louis XIV.; the reigns of Louis XV. and Louis XVI.; the brilliant epoch of 1792; the victories of the first Republic; the campaigns of Napoleon; the chief events of the Empire; the reign of Louis XVIII.; the reign of Charles X.; the revolution of 1830, and the reign of Louis Philippe. The portraits comprise the Kings from Pharamond to the late monarch—Grand Admirals, Constables, Marshals, and celebrated warriors of France, with a large collection of persons of note of all ages and countries. The busts and statues comprise also a great number of illustrious personages, from the earliest times of the monarchy, and a supplementary series is to be found, elucidating the history of France, in the medals and coins. The views of royal residences have a particular value, as representing edifices, many

(1) In describing the interior of the palace, we shall follow the order laid down by M. Vatout, in his excellent work; and for detailed information on the pictures, statues, local particulars, &c., shall refer to the works quoted in a preceding note, and to the catalogues of the museum.

of which no longer exist, and as illustrating the costumes, &c., of past times. To arrange these collections chronologically was found to be impossible, from the nature of the locality, the sizes of the pictures, &c.; the classes, therefore, enumerated above have been kept together, as far as compatible, and each may be examined separately, or in conjunction with the rest. (1)

*Northern Wing.*—The interior of this wing has not been so much changed as that of other parts of the palace. It will be sufficient to enumerate the personages who have resided in it, to show that it possesses local interest. It stands in part on the site of the *Fontaine de Téthys*, immortalized by La Fontaine, and was first inhabited by the Duke de Berri, grandson of Louis XIV., the Prince de Conti, elected King of Poland in 1697, the Duke du Maine, son of Louis XIV., the beautiful Marquise de Thianges, sister of Madame de Montespan, Marshal Villars, and the Duke de St. Simon, author of the *Memoirs*. In after times the ground-floor was partly occupied by the Prince de Condé, who commanded the army of emigrants during the revolution of 1789; and the first floor by the Dukes of Angoulême and Berri, sons of Charles X. It was in the room of this story, adjoining the vestibule of the chapel, that the Cardinal de Rohan was arrested for the affair of the famous necklace that had so fatal an influence on the destinies of Marie Antoinette and her court.

The *Historical Museum* is entered from the ground-floor vestibule of the Chapel, on the side fronting the gardens. The walls are adorned with an allegorical alto-rilievo, representing Louis XIV. crossing the Rhine at Tolhuis in 1672. A suite of apartments, eleven in number, contains a series of pictures illustrating some of the principal events of the history of

(1) Workmen have been for some time employed in placing in the galleries of Versailles several objects of art, recently removed from the museums of Paris. A statue of Napoleon has been put in a vacant place in the Escalier des Princes, leading to the Galerie des Batailles. In the gallery at the bottom of this staircase statues of Turgot, Malesherbes, and Laplace have been placed. The mythological statues of Louis XV. and Marie Leczinska have been removed from the passage of the south wing leading to the gardens, and have been replaced by those of Mansart, the architect of the palace, and Lenotre, who laid out the gardens. Busts of Generals de Barral, Regnault, Duvi-vier, De Bréa, and Négrier (the last four generals were, it will be remembered, killed in the insurrection of 1848), have been placed in the collection of generals who have fallen in battle. The monument of Ferdinand king of Arragon, and of Isabella the Catholic, queen of Castile, has also been brought here from the Louvre.

France up to the revolution of 1789. At the end of this suite the visitor provided with a passport will be introduced to the *Salle de l'Opéra*, described below. Behind the historical apartments, in a gallery, 300 feet in length, are the busts, statues, and monumental effigies of the kings, queens, and illustrious personages of France to the reign of Louis XV. In the middle of this gallery, on the left, is the entrance to the *Salle des Croisades*, a series of five splendid rooms in the Gothic style, forming a gallery of pictures relating to those interesting periods. The ceilings and walls are covered with armorial bearings of French knights who fought in the Holy Land, the 3d room, bisected by a series of three arches, contains colossal pictures of battles fought during the crusades. Under the arches are three monumental tombs; the lateral ones, in plaster, bear the recumbent figures of Parisot de la Vallette and Pierre d'Aubusson, Grand Masters of the Order of St. John of Jerusalem; the central one supports the original marble statue of Villiers de l'Isle Adam in the attitude of prayer; the piers of the arches and the intervals of the wall between the pictures are filled with escutcheons bearing the respective names and dates. In the wall opposite the window are the oaken gates of the Hospital of the order of St. John of Jerusalem, in the island of Rhodes, given to the Prince de Joinville by Sultan Mahmoud in 1836. The shields above these gates are finely carved. On issuing from the statue-gallery, a staircase by the side of the Chapel leads to the vestibule of the first floor. Here is another gallery of statues, &c., of personages illustrious in the earlier ages of the monarchy; one of the most interesting of which is the admirable statue of Joan of Arc, executed by the late talented Princess Marie of France, Duchess of Wurtemberg. (1) In the central recess overlooking one of the principal staircases is a beautiful statue of the late Duke of Orleans, executed by Pradier, in white marble. The pedestal is octagonal; four of its sides are graced with statues of genii in niches, of extraordinary beauty; on two more are bas-reliefs illustrating scenes of the African campaign conducted by the Prince; the statue itself represents him in an easy sitting posture; the drapery is graceful. (2) From here doors lead to the *Salle de Constantine*, containing large pictures of the taking of that place, by Horace Vernet, besides other scenes of the war

(1) After the overthrow of Louis Philippe, the Provisional Government, fearing an attack on the palace, caused this statue to be concealed by a false calorifère, which, however, has since been removed.

(2) It remained for some time concealed in a store-room after the late revolution, but now occupies its former position.



in Algeria, and the taking of Antwerp, Ancona, and St. John of Ulloa. In an adjoining saloon is the large picture, by Horace Vernet, of the surprise of the Smala of Abd-el-Kader, a painting which greatly occupied public attention in 1845, and the principal defect of which is considered to be its enormous extent, though the talent of the artist is unquestionable. Some Brussels tapestry will attract attention. Next follow two rooms containing subjects taken from the first revolution and the history of France in the 16th century. Returning to the statue-gallery, the visitor ascends the staircase leading to the attic story, where a room to the right was opened just before the revolution of 1848, containing portraits of celebrated literati, men of science, and artists. Opposite is a suite of seven rooms on the garden side, and three more looking into the northern court, containing a precious collection of historical portraits, many of which are original; between the embrasures of the windows are glass cases with coins, medals, &c. Returning to the first story, the visitor will examine a suite of 10 rooms, on the garden side, constituting the *Gallery of the Reign of Louis Philippe*, in which the series of historical paintings is continued up to the revolution of 1830. It ends in the elegant Corinthian vestibule, already mentioned, with statues of France and Peace in niches, and affording a commodious view of

*The Chapel.*—The interior of this edifice, restored by Louis Philippe to its original splendour, affords one of the most magnificent spectacles to be witnessed at Versailles. All the grandeur and taste of the age of Louis XIV. were concentrated, as it were, in this single spot. The King, always punctual in his religious duties, required daily attendance at mass from his courtiers, and founded a chapter of priests for the service of this Chapel. Many remarkable religious ceremonies took place before its altar; one of the most interesting was the marriage of Louis XVI. and Marie Antoinette, in 1769. It consists of a nave and aisles formed by arches with finely sculptured spandrels, and supporting the side galleries fronted with Corinthian columns. The square compartments of the ceiling of these galleries are painted with sacred subjects. The internal dimensions are 114 feet to the altar, 60 feet in breadth, and 86 feet in height. The pavement is of costly marbles, divided into compartments, and wrought in mosaic; the balustrades of the galleries are of marble and gilded bronze. The vaulted ceiling springing from a rich architrave and cornice, above the lofty columns, glows from the pencil of A. Coypel, Lafosse, and Jouvenet; the figures over the organ and galleries are by the Boullongnes and Coypel. The Chapel of the Virgin should not escape notice; the paintings being the most exquisite produc-

tions of the younger Boullongne. Before the visitor quits the gallery he should notice in the late royal pew two admirable bas-reliefs, the Circumcision, by Poiriet, and Christ with the Doctors, by Coustou. In the aisles are seven chapels, or altars, ornamented with costly marbles, gilding, pictures, and bronze bas-reliefs, the latter peculiarly worthy of inspection. They stand in the following order : 1, Martyrdom of Ste. Adelaide, by Adam ; 2, Ste. Anne teaching the Virgin ; 3, St. Charles Borromeo imploring Heaven to arrest the plague at Milan, by Bouchardon ; 4, the Chapelle du Dauphin, opposite to which is a Last Supper, by Paul Veronese ; 5, Martyrdom of St. Peter ; 6, St. Louis succouring the plague-stricken, by Poiriet ; 7, Martyrdom of Ste. Victoire. The high altar is exceedingly grand, but the marble statues of Louis XIII. and Louis XIV., offering their crowns to the Virgin, which stood on each side of it, have been removed to Paris ; the organ is one of the finest in France. The windows are arched, and bordered with stained glass. During the revolution of 1789 this Chapel remained almost uninjured. Service is chaunted here every Sunday morning.

The *Salle de l'Opéra*.—At the opposite extremity of the northern wing, and approached by a staircase lately constructed, is the theatre. Its length is 144 feet, divided into equal parts by the curtain ; its breadth 60 feet, and its height 50 ; 14 Ionic columns, fluted and gilt, separate the upper boxes, fronted with balustrades, &c., richly gilt. The other decorations are in crimson and gold, with a profusion of mirrors and chandeliers. The ceiling is by Durameau. The King and court occupied during the representations the platform above the pit, which was reserved for the Staff. The central box of the first tier was for the Ambassadors. Behind the entrance is the *Foyer du Roi*, where the Court retired for refreshment between the acts. It is of Ionic architecture, lit by four windows ; above the doors and chimney piece are fine alti-rilievi, and the decorations are in keeping with those of the *Salle*. The *Foyer des Ambassadeurs* is below. Of the grand fêtes given here, the first was in honour of the marriage of Louis XVI. ; the next, for the birth of his son ; the third, the ill-judged banquet of the Gardes du Corps, in 1789 ; the fourth, on the grand inauguration of the Historical Museum, 17th May, 1837 ; and the last, on the occasion of the National Exhibition in 1844. (See p. 200, *n*.) On the first of these occasions it was lighted with 10,000 wax candles, and the expense, whenever a grand opera was performed, is said to have been upwards of 100,000 fr. This is open to the public on presentation of a passport. A small fee is expected to be given.

From the vestibule of the Chapel the visitor enters

The *Grands Appartements*, which occupy the whole of the first floor of the central projecting building facing the garden; the suite on the north belonged to the King, that on the south was the Queen's. The former present a striking contrast to the other suites of the palace; they are large and lofty, encrusted with marbles, and loaded with a profusion of massive gilded ornaments; the ceilings are richly painted, and the general effect is gorgeous. The Queen's apartments are in white and gold, with ceilings less richly painted, and from their southern aspect have a light and cheerful appearance. All these rooms, which have been restored with great care and judgment, contain a most interesting series of pictures and portraits illustrative of the life and domestic relations of Louis XIV. The *Salon d'Hercule*, which precedes the suite, once descended to the ground-floor, and was the chapel where Bossuet and Massillon preached. The splendid ceiling, 64 feet by 54, representing the apotheosis of Hercules, was executed by Lemoine in 1729. Here are also the equestrian portrait of Louis XIV., and the Passage of the Rhine. The three following rooms are the *Salons de l'Abondance, de Vénus, and de Diane*, which derive their names from the subjects painted on the ceilings, of the two first by Houasse, of the latter by Blanchard. In that of Venus is a beautiful group in white marble, by Pradier, representing the three Graces, and in that of Diana, is the portrait of Marie Thérèse d'Autriche. The entrance to the *Salle des États-Généraux* is from the *Salle de l'Abondance*. Its walls are covered with paintings representing the sittings of the States General on various occasions, the *lits de justice*, &c., thus forming a complete history of the origin and gradual progress of Constitutional government in France. Three more rooms follow, with other historical pictures. Returning to the *Grands Appartements*, the *Salon de Mars* was used as a ball-room by Louis XIV.; its ceiling is by several artists of that age. Beyond is the *Salon de Mercure*, once the state bed-room, and remarkable for its ceiling by Philippe de Champagne. Next is the *Salon d'Apollon*, or Throne Room, where Louis XIV. received ambassadors, accepted the apology of the Doge of Genoa, and in 1715 held his last public audience. It was used for similar purposes by Louis XV. and Louis XVI.; the ceiling is by Lafosse. The *Salon de la Guerre*, consecrated to the military glory of Louis XIV., contains a ceiling by Lebrun, representing France chastising Germany, Spain, and Holland. It leads into the *Grande Galerie des Glaces* (or *de Louis XIV.*), one of the finest rooms in the world, extending with the *Salon de la Guerre* and the *Salon de la Paix*, at the opposite extremity, along the whole of the central façade, and measuring

242 feet in length, 35 feet in width, and 43 feet in height. It is lighted by 17 large arched windows, which correspond with arches on the opposite wall, filled with mirrors; sixty Corinthian pilasters of red marble, with bases and capitals of gilt bronze, fill up the intervals between the windows and between the arches; each of the entrances is adorned with columns of the same order. The vaulted ceiling was painted along its whole length by Lebrun, and is divided into nine large and eighteen smaller compartments, in which are allegorically represented the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659 to that of Nimeguen in 1678. In niches on either side are marble statues of Venus, Minerva, Adonis, and Mercury. "It was in this gallery," says M. Vatout, "that Louis XIV. displayed all the grandeur of royalty; and such was the luxury of the times, such the splendour of the court, that its immense size could hardly contain the crowd of courtiers that pressed round the monarch." Several splendid fêtes were held in it, of which those on the marriage of the Duke de Bourgogne in 1697, and on the arrival of Marie Antoinette, were the most brilliant. At a short distance down, through one of the doors to the left, is the entrance to the private apartments, the first of which is the *Cabinet du Roi*, or *Salon du Conseil*, containing part of the original furniture of the time of Louis XIV., among which will be noted the council table and fauteuil of the King. At one end is a celebrated clock, which displays a figure of that Monarch, and plays a chime when the hour strikes. In this room Louis XIV. used to transact business with his ministers Colbert, Louvois, and Torcy; here he took leave of Marshal Villars, when the fate of the monarchy depended on the campaign which ended with the victory of Denain; here he received Lord Bolingbroke; here he introduced to the grandees of Spain his grandson, the Duke d'Anjou, as their king, and declared that "thenceforth there were no Pyrenees." Louis XV. here signed the decree for expelling the Jesuits, in 1762, and the treaty that terminated the seven years' war, in 1763; here, also, that easy monarch suffered Mme. du Barri to sit on the arm of his chair in the presence of the Council, and to fling into the fire a packet of unopened dispatches. On the 23d June, 1789, in the recess of the window nearest the Royal Bedchamber, Louis XVI. received from the Marquis de Dreux-Brézé the bold reply of Mirabeau, that "the deputies were assembled by the will of the people, and would not leave their place of meeting except by the force of his master's bayonets!" The next room is the *Chambre à Coucher de Louis XIV.*, which occupies the centre of the front towards the *Cour de Marbre*, and is the gem of the palace.



The decorations of this splendid room, of the Composite order, are exceedingly magnificent, and the furniture has been carefully restored to the state in which it was at the decease of the "Grand Monarch." The present ceiling is adorned with the "*Titans*" of Paul Veronese, brought from the hall of the Council of Ten, at Venice, by Napoleon; portraits of the immediate ancestors of Louis XVI. decorate the walls, also two fine pictures of the Italian school. The bed, enclosed by a splendidly gilt balustrade, is that on which the great King died, and the coverlet and hangings are partly the work of the young ladies of St. Cyr. Since the death of Louis XIV. no monarch has slept in this room; but from the balcony Louis XVI., attended by his Queen and children, addressed the infuriated mob who came to drag him from his palace on the 6th October, 1789. A gilt model of the imperial crown of Charlemagne has recently been placed in this room. We next come to the *Oeil de Bœuf*, a beautifully decorated room, the grand antechamber of the King, so called from an oval window at the extremity, and celebrated in the annals of Versailles for the intrigues of courtiers, who waited here the "*lever*" of the monarch. Louis XVI. and Marie Antoinette dined here in public on Sundays. A door on the left leads to the *Salle des Gardes du Corps du Roi*, and the *Salle des Valets de pied du Roi*, containing some good paintings of the Flemish school.

Leading from these, on the northern side of the *Cour de Marbre*, is a suite of rooms, called *Les Cabinets*, to which none were admitted but those who had the *grande entrée*. They are not seen without an order from the *Ministre des Travaux Publics*. The first was the billiard-room of Louis XIV., and was afterwards the bed-chamber of his successors; here the death of Louis XV., so graphically described in Madame Campan's *Memoirs*, took place. Beyond is the *Salle des Pendules*, so called from a magnificent clock, which shows the day of the month, the phases of the moon, the revolution of the earth, and the motion of the planets. Near this is a fine marble table, on which is engraved a plan of the forest of St. Germain. On the floor is a meridian line traced by the hands of Louis XVI. Next comes the *Cabinet des Chasses*, from whence a window on a balcony looks into the *Cour des Cerfs*, where the Royal Family placed themselves after grand hunting parties to see the game counted in the court. A grating on the left of this window admitted Madame du Barri secretly to the chamber of Louis XV.; her apartment was over this room, and was approached by a small staircase, the access to which is by a richly gilded door. At the bottom of this staircase, leading into the *Cour de Marbre*, an attempt was made to assassinate Louis XV. by Damiens

in 1757. On the same floor with the apartment of Madame du Barri are several small chambers, where Louis XV. and his successor used to seclude themselves; adjoining was a workshop where Louis XVI. had his turning-lathe established, and another in which his forge still exists. Above was a *belvédère*, overlooking the palace and neighbourhood, where the latter monarch was accustomed to sit with a telescope, and amuse himself in watching what passed in the town and palace gardens. The *Cabinet des Chasses* contains the portraits of the principal architects, painters, &c., who have contributed to the building and ornamenting of the palace. An elegant cupboard will be remarked, with a miniature representing a hunting party; and adorned around with medallions, in Sevres porcelain, of family portraits of the time. A room adjoining this, on the *Cour des Cerfs*, was the private apartment of Madame de Maintenon, in which Louis XIV. passed most of his evenings in the latter part of his life; it was the saloon of King Louis Philippe during his visits to Versailles. The *Cabinet de Louis XVI.*, where the king traced out the route of the unfortunate Lapeyrouse, was the private dining-room of Louis XIV., in which he generally dined with Madame de Maintenon and his family. The great monarch never touched tea, chocolate, coffee, or any liqueur; he disliked game, but was fond of pastry; he had only two meals a-day, and drank no other wine than Champagne, always iced. In this room Louis XIV. himself waited on Molière, to teach his courtiers to respect genius. Immediately adjoining is his *Confessional*, and the identical chair once occupied by Père la Chaise, or Père Letellier, whilst gaining that influence over the royal mind which ended in the Revocation of the Edict of Nantes. The private apartments terminate here at the extremity of the *Cour de Marbre*; they contain numerous portraits and pictures relating to the personages and times by which they have been rendered remarkable. Returning to the *Salle des Pendules*, the visitor passes to the *Cabinet de Travail*, with an equestrian portrait of Louis XIV.; next are the *Cabinet de la Vaisselle d'or*, with a portrait of Madame de Maintenon, and the infant Marie Adelaide of Savoye at her knees; the *Cabinet des Médailles*, with a miniature painting of fine execution representing the Coronation of Louis XV., the *Bibliothèque*, where the historians of France are now collected, and in which, in a cupboard near the northern door, the famous *Livre Rouge* was found; and the *Salle à manger de Louis XV.*, with paintings of the taking of Cambrai, Naerden, and Reinberg.

A small door in the south-west corner of the *Oeil de Bœuf* communicates with the Queen's private apartments and bedroom. These also are shown on presentation of a passport,

and go by the name of *Petits Appartements de Marie Antoinette*. By another door on the right the visitor re-enters the *Galerie des Glaces*, at the end of which is the *Salon de la Paix*, one of the most beautiful rooms in the palace. The ceiling, by Lebrun, represents France dispensing universal peace and abundance; this saloon was formerly used as the Queen's card-room, and was the scene of many curious and piquant anecdotes. From this opens the *Chambre à Coucher de Marie Antoinette*, occupied successively by Maria Theresa, Queen of Louis XIV., Maria Leczinska, Queen of Louis XV., and Marie Antoinette. Here the Duchess de Bourgogne gave birth to Louis XV., and Marie Antoinette to the Duchess d'Angoulême, and here the latter unfortunate Queen was roused from her bed on the fatal night of the 5th and 6th October, 1789, and forced to escape by a small corridor leading to the *Œil de Bœuf*, from the mob which had burst into the palace. The decorations of this room are exceedingly chaste; the ceiling is by Boucher. The *Salon de la Reine* was used for the Queen's evening parties, which were at their highest splendour under Maria Theresa, Queen of Louis XIV. The ceiling is by Michael Corneille. In the *Salon du Grand Couvert de la Reine*, Louis XIV., during the life-time of his consort, frequently dined. Maria Leczinska always dined here in public, and also Marie Antoinette while Dauphiness. The present ceiling is remarkable for a fine painting by Paul Veronese, *St. Mark and the Theological Virtues*, brought by Napoleon from Venice. The next room, the *Salle des Valets de pied de la Reine*, contains an admirable ceiling, by Coypel, and has obtained a melancholy celebrity from the slaughter of the Queen's guards. Here is a marble statue by Cortot, representing Louis XV., in his youth, a full-length portrait of Marie Adelaïde of Savoy, and marble busts of Louis XVI., Louis XV., Marie Antoinette, Marie Leczinska, Louis the Dauphin, Marie Adelaïde, and Madame Elisabeth.

The Queen's state apartments terminate here at the *Escalier de Marbre*, which is one of the finest in France for the richness and variety of its marbles. Immediately leading from them is the *Grande Salle des Gardes*, now called the *Salle du Sacre*, from its containing David's famous picture of the *Coronation of Napoleon*. (1) Opposite is his *Distribution of the Eagles to the Legions*, and facing the windows, the *Battle of Aboukir*, by Gros. Here also are paintings of Napoleon, as General and as Emperor. Several small rooms com-

(1) The artist received 100,000 fr. for this fine painting, and 75,000 fr. for the "Distribution of the Eagles to the Legions." A second picture of the Coronation, also by David, was lately sold in Paris for less than 3000 fr.

pleting the remainder of this wing formed the Chapel of the Château of Louis XIII.; they were inhabited by Louis de Bourbon, Count de Clermont, under Louis XV., and now contain pictures illustrative of the campaigns of 1793 and the two succeeding years. Next follows a saloon, formerly called the *Salle des Cent Suisses*, and now *Salle de 1792*. It is now one of the most interesting apartments of the palace, containing portraits of all the great military characters of the revolution of 1789, and many in duplicate, representing them as in 1792, and as they became under the empire. Napoleon is seen as lieutenant-colonel, in 1792, and as Emperor, in 1806;—Marshal Lannes as sub-lieutenant, in 1792, and Duke de Montebello, in 1804;—Marshal Soult as sergeant, in 1792, and Duke de Dalmatie, in 1804;—Murat as sub-lieutenant, in 1802, and King of Naples, in 1806;—Marshal Bernadotte, the late King of Sweden, as lieutenant, in 1792, and Prince of Pontecorvo, in 1804;—Louis Philippe, as lieutenant-general, in 1792, and King in 1830. Besides these are valuable portraits of Lafayette, Dumouriez, Kellermann, and most of the marshals of Napoleon. Two rooms adjoining contain additional subjects of 1793 and 1794. A few steps in one corner of this room lead to a series of eight rooms, called from their contents the *Galerie des Gouaches et Aquarelles des Campagnes de 1796 à 1814*. In this division of the palace are also the old apartments of Cardinal de Fleury, minister to Louis XIV.

The upper story of the centre, like the corresponding one in each of the wings, was occupied in the palmy days of Versailles by the nobles officially attached to the court. The apartments contained in it are now appropriated to the general service of the palace, and to part of the museum of portraits.

*Southern Wing.*—This part of the Palace, being appropriated to the children and immediate family of the monarch, was called *Aile des Princes*; its internal arrangement having been entirely changed, it is no longer possible to point out the places of local interest, as in the central building; it will therefore be sufficient briefly to enumerate the Princes who inhabited it. The southern end of the first floor was appropriated to the grandchildren of Louis XIV., with Fénélon as their preceptor; the Duke of Orleans, brother of Louis XIV., and the Duke de Chartres, afterwards Regent, occupied the remainder. At a later period it was inhabited by the Count d'Artois, afterwards Charles X., the Duke de Penthièvre, and other Princes of the blood royal. At the northern extremity of the wing were the apartments of the Duke of Orleans, Philippe Egalité, and under it, where the arcade now leads into the garden, was a small theatre, in which Lulli and Quinault often charmed the ears



of the court. On the ground-floor, the Princess de Lamballe, the Dauphin, son of Louis XVI., his sister, the Duchess d'Angoulême, and the Count de Provence, afterwards Louis XVIII., were successively lodged. The upper story, as has been already observed, was occupied by nobles of the court.

From the Salle de 1792 the visitor enters this wing, on the first floor, after passing the *Escalier des Princes*, adorned with coupled Composite pilasters, a highly sculptured ceiling, numerous bas-reliefs, and marble statues of Louis XIV. and Louis Philippe, and finds himself in the *Grande Galerie des Batailles*, or *Galerie de Louis Philippe*, which includes the greater part of the attic, and constitutes an immense gallery, 393 feet in length, 42 in breadth, and the same in height. Coupled columns at each extremity and in the centre, supporting intermediate arches, relieve the monotony of so great a length; the roof, vaulted like the *Galerie des Glaces*, is lighted by double sky-lights, and richly ornamented with gilded compartments. At each end are frescos by Abel de Pujol, and on the walls are pictures of large dimensions, representing great military triumphs, commencing with the battle of Tolbiac, gained by Clovis in 496, and ending with that of Wagram, 6th July, 1809. The effect of this gallery is exceedingly imposing. The works of Gérard and Horace Vernet, among other fine productions, cannot fail to attract attention. Around are busts of eminent generals on pedestals; and in the embrasures of the central windows are the names of the Princes, admirals, marshals of France, &c., inscribed on black marble. Next to this is the *Salle de 1830*, devoted to pictures recording the principal events of that memorable revolution. Namely: Louis Philippe on the Place de Grève; Declaration of the Deputies, and the Distribution of Standards to the National Guards. (1) The ceiling is painted by Picot, with a group of Justice, Truth, and Fortitude. Behind these rooms runs a gallery 327 feet long, filled with statues and busts of celebrated personages from 1500 to 1792, called the *Galerie de Louis XIV.* By a staircase on the right in this gallery, the visitor ascends to the *Attique du Midi*, previous to which, he will remark a painting opposite the landing-place representing the Death of Louis XIII. The attic itself consists of five rooms, filled with historical portraits, the greater part of which relate to personages anterior to the first revolution. In the last room he will find portraits of Queen Victoria, Prince Albert, George IV., the Duke of Kent, and the Duke of York; and also of Pitt and Fox, Locke and Newton.

(1) These were removed in 1848, but have been since replaced.

Next follows a room partly bisected by a central partition, containing views of the *Royal Residences*, and another similar to it, with portraits of our time, and others contemporary with Napoleon. In a smaller room are those of Louis XVIII., Charles X., and the Duke d'Angoulême. In a small cabinet annexed is a series of full-length miniature portraits, and a painting by Heim, representing Charles X. distributing the Cross of St. Louis. Next comes the interior of the turret, already mentioned, overlooking the *Cour de Marbre*, containing a bust of Louis XIII., and leading to the *Escalier de Marbre*, which we descend along its whole length. In a niche on a landing-place of this most splendid staircase is a statue of Henry IV. in his youth, by Bosio. The vestibule below contains busts of Boileau, Santeuil, Claude Perrault, and other eminent men. By a small staircase to the left the visitor descends to the *Galerie des Tombeaux*, a collection of models in plaster of monumental statuary from the tombs of remarkable personages. At the opposite extremity steps lead down to six vaulted rooms, below the level of the *Cour de Marbre*, in which the series above is continued, and where fine plaster models will be seen of Louis XVI., Louis XVIII., Charles X., &c. On reascending we find the *Galerie de l'Empire*, 327 feet long, filled with statues and busts of celebrated generals from 1790 to 1815. Here is a splendid colossal marble statue of Gen. Hoche, by Milhomme, also statues in marble of Kléber, Pichegru, Custine, Leclerc, of the late Marshal Soult, Duke of Dalmatia, &c. The *Galerie des Marines* and another collection of portraits in four rooms, are entered from this gallery. A large saloon at the southern end is dedicated to the glorious recollections of Marengo, &c., and communicates with a suite of fourteen rooms, facing the gardens, containing more than 300 pictures illustrative of the military history of Napoleon from 1796 to 1810. Midway is the *Salle de Napoléon*, containing the various statues and busts of the Emperor. On leaving this suite, by descending the *Escalier des Princes*, and crossing a vestibule, the visitor enters the

*Centre Ground floor.*—These apartments, on the southern side of the palace towards the garden, were occupied by the Grand Dauphin, son of Louis XIV., until his death, in 1711; afterwards, by the Duke de Berri, grandson of that monarch; by Louis the Dauphin, son of Louis XV., and father of Louis XVI.; by Louis XVI. and Marie Antoinette; and Louis XVIII. They now contain the portraits of the Grand Admirals, Constables, and Marshals of France. The centre of the western front was a vestibule in the time of Louis XIV., by which egress was afforded to the gardens; it was afterwards converted

into apartments by Louis XV., and now forms the beautiful gallery of Louis XIII. Here the visitor will perceive two superb coaches; that nearest the window was used at the coronation of Charles X.; the other was made expressly for the christening of the Duc de Bordeaux. The apartments on the northern side were those of the amiable Count and Countess de Toulouse under Louis XIV., and, afterwards, of the Princesses, daughters of Louis XV.; they now contain a long series of portraits of marshals and celebrated warriors. The last rooms of this suite, near the vestibule of the chapel, were successively tenanted by Madame de Montespan, under Louis XIV., and Madame de Pompadour, under his successor. The rooms on this floor had been spoiled by alterations made under Louis XV.; Louis Philippe restored them to their original state. Behind the *Galerie de Louis XIII.* were the bathing-rooms of Marie Antoinette, now changed into the Gallery of Kings of France. The other rooms on this floor, surrounding the *Cour de Marbre*, contain on the south some views of royal residences of France. Four small courts, two on either side, are comprised within the buildings of this central pile; adjoining that to the north was a magnificent vestibule and staircase of marble leading to the state apartments, in the time of Louis XIV. This was taken down by his successor, but the corresponding staircase, on the southern side, known since then as the *Escalier de Marbre*, with its vestibule, was suffered to remain; another staircase, of elegant construction, called *Escalier des Ambassadeurs*, has been formed near the vestibule of the chapel by Louis Philippe.

**THE GARDENS AND PARK.**—The former no longer contain the trees planted by Louis XIV.; they were destroyed in 1775, by order of Louis XVI., and the garden was replanted. The stranger is astonished not less by the variety and effect of the plantations and water than by the immense number and beauty of the statues, groups, and vases.—The *Terrasse du Château* has four fine bronze statues, after the antique, by the Kellers, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose twenty-four magnificent groups, in bronze, viz., eight nymphs, eight groups of children, and the four principal rivers of France with their tributaries, namely, the Garonne and Dordogne, the Seine and Marne, the Rhone and Saone, and the Loire and Loiret. The groups of children were cast by Aubry and Roger, and the other figures by the Kellers. From the centre of each basin rise *jets d'eau*, in the shape of a basket. At the ends of the terrace, opposite the

palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plots. This terrace is separated from the *Parterre d'Eau* by a parapet level with the latter, upon which are placed twelve vases in bronze, cast by Duval. In the centre is a flight of white marble steps, ornamented on each side by a sphinx in white marble, surmounted by a child in bronze.—The side nearest the palace displays a bronze statue of Napoleon.—The *Orangerie*, situated below the *Parterre du Midi*, is bounded on each side by a flight of 103 steps, leading to an iron gate on the road to Brest. The piers of these gates are crowned by groups in stone, and the green-houses, of Tuscan architecture, constructed by Mansard, extend on three sides. Here the orange and pomegranate-trees, &c., are preserved during winter, and in summer are removed to the walks of the *Orangery*, and other parts of the garden. In the midst of the principal green-house, opposite the entrance, is a colossal statue of Louis XIV., by Desjardins. One of the orange trees possesses an historical character. It was contemporary with François I., and formed part of the confiscated property of the Connétable de Bourbon, whence it is called *le Grand Bourbon*. It was produced from five seeds sown in 1421 by Leonora of Castille, wife of Charles III., King of Navarre, and, after flourishing for 430 years, does not seem to have approached the end of its long career. Its branches are now encircled by iron rings to support their weight. The ground in front of the *Orangery* is divided into flower-beds, with a basin and fountain in the centre.—The *Parterre du Nord*, approached by a flight of steps in white marble, is in front of the northern wing of the palace, and is separated from the *Parterre d'Eau* by a wall crowned with 14 bronze vases, cast by Duval. At the angles near the steps are two fine vases of Egyptian marble, by Rousseau, and on the sides of the steps two statues copied from the antique, the one the *Arrotino*, by Fognini, and the other, *Venus*, by Coysevox. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide*. The former derive their name from two groups of Tritons and Syrens supporting crowns of laurel, from the midst of which issue columns of water. The *bassin de la Pyramide* consists of four round basins rising one above another in a pyramidal form. The figures are in lead; those of the two first basins are by Lehongre, and those of the third by Girardon. Along the shrubbery which bounds this *parterre* on the north are eight statues in white marble. Below the *bassin de la Pyra-*



mide are the *Baths of Diana*, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon, representing, in the centre, the nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau*, in front of the baths of Diana, leads to the two basins *du Dragon*, and *de Neptune*, between two long and narrow grass-plots, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a sort of tripod supporting a second basin of Languedoc marble, from the centre of which the water rises and overflows into the basin below. On the sides of the avenue lie the groves called *Bosquet de l'Arc de Triomphe* and *des Trois Couronnes*, which possessed many works of art, but retain little of their ancient magnificence. At the extremity of the avenue is a semicircle formed by a close hedge, in front of which are eight groups similar to those in the avenue, forming a total number of 22.—The *Bassin du Dragon* derives its name from the dragon or serpent Python, surrounded by four dolphins and a similar number of swans. The only part that now remains is the grand *jet d'eau*, that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border stand 22 large vases in lead, ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell, and accompanied by nymphs, tritons, and sea-monsters. The group on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles repose upon pedestals two colossal dragons bearing Cupids, by Bouchardon. From these five groups, especially that in the centre, issues a deluge of water, which is further augmented by grand *jets d'eau* rising from different parts of the basin, and also from the vases. From the *Bassin de Neptune* we return to the *Parterre d'Eau* by the avenue *des Trois Fontaines* and *des Ifs*, which are in the same line. The former is without ornament; the latter contains 14 white marble vases and 5 statues.—The *Parterre de Latone* lies between the *Parterre d'Eau* and the *Allée du Tapis Vert*. On the right and left are declivities which form a curving road, skirted by yew-trees and bounded by a close edge, along which are ranged statues and groups in marble. Between the two declivities just described, is a magnificent flight of steps leading from the *Parterre d'Eau* to that *de Latone*, at the top of which are two vases of white marble exhibiting the sun, the emblem of Louis XIV. These steps lead to a semicircular terrace in advance of the *Bassin de Latone*, and descend, by two smaller

flights, to a lower terrace on which this elegant basin is situated. These steps are ornamented with 12 beautiful vases, enriched with bas-reliefs. The Bassin de Latone presents five circular basins which rise one above another in the form of a pyramid, surmounted by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Libya, who refused her water, and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tablets, and throw forth water upon Latona in every direction, thus forming liquid arches of the most beautiful effect. The tablets are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each of which has a small basin with a fountain adorned with two figures partly metamorphosed, to correspond with the fountain of Latona.—The *Allée du Tapis Vert* derives its name from a lawn which extends the whole length from the Parterre de Latone to the Bassin d'Apollon. It is ornamented with 12 statues and 12 beautiful vases in white marble.—The *Bassin d'Apollon*, which, except that of Neptune, is the largest in the park, is situated at the extremity of the *Allée du Tapis Vert*. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons, dolphins, and sea-monsters. Beyond is the grand canal, extending as far as St. Cyr (See p. 542), 186 feet wide by 4,674 in length, with two cross branches measuring together 3,000 feet in length. (1) We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn surrounded by children, who play among fish, crabs, and shells. This group is by Girardon. That of Autumn, by Marsy, presents Bacchus reclining upon grapes, and surrounded by infant satyrs.—The *Jardin du Roi*, near the Bassin d'Hiver, on the right, is laid out with much taste and judgment.—In front of the entrance lies the *Bassin du Miroir*; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove, which can only be entered with a *cicerone* of the park, and contains a great number of foreign trees and plants. In the centre is a superb granite vase and four antique vessels in bronze.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.

(1) Promenades in boats may be enjoyed on this canal in summer, at 10 sous an hour per person, or 3 fr. for a party.

—The *Quinconce du Midi*, near the Salle de Bal, to the north-west, is ornamented with eight *termini*, of which four stand round a grass-plot in the centre, and the other four beneath the chesnut trees.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 marble columns and pilasters of the Ionic order, united by arches supporting a cornice with white marble vases. Under each arcade are marble basins with fountains, and in the middle is a fine group of the Rape of Proserpine, by Girardon.—*Bassin du Printemps et de l'Été*. We now cross the Allée du Tapis Vert, and direct our course through the avenues on the side opposite. The fountains of Spring and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora; before her is a basket of flowers, and around are children who hold garlands and wreaths. Summer appears under the figure of Ceres, having a sickle in her hand, reclining among wheat sheaves, and encircled by children.—The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes, which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the top of the balustrade is a small channel, in which water flows and escapes from distance to distance from shells. In the centre an immense column of water rises to the height of 70 feet. Above and around is a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms used by the different nations of Europe, executed by Girardon, Mazeline, and Guérin. In this enclosure are eight statues of white marble.—*Bassin d'Encelade*. A triangular space opposite the Bosquet des Dômes contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at heaven. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsy. Water also issues from his hand and from parts of the rocks.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *termini* in white marble.—*Bosquet des Bains d'Apollon*. Upon leaving the Quinconce by the principal avenue to the east, we see on the left an iron gate which leads to an agreeable enclosed grove, in the midst of which is an enormous rock, of the most picturesque form. Here a grotto leads to the palace of Tethys, whose nymphs are serving Apollo at the moment when he comes to repose in the arms of the goddess. Two are preparing to bathe his feet, a third is pouring water

into a basin; and three others stand behind, one of whom braids his hair, and two others hold vessels with perfumes. Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guérin, the latter by Marsy, representing the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture at Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the effect of the scene. This fountain is said to have cost 1,500,000 fr.—In descending this part of the garden, towards the west, we find the *Rond Vert*, a circular bowling-green, surrounded by a hedge, in which are four verdant niches, with statues after the antique.—The *Bassin des Enfants*, placed at the fourth angle of the *Rond Vert*, is decorated with a group of six children, in lead, playing in a small island, in the centre. Two others are swimming in the water, while from the midst of the island a column of water rises 48 feet.—Continuing from east to west, we enter the *Salle de l'Étoile*, so called from its three avenues, crossing each other.—*Bassin de l'Obélisque*. The avenue that traverses the *étoile* leads to this fountain. The water issues from reeds round a column of water in the centre, and falls into an upper basin, from which it descends into another by a number of steps forming as many cascades. The fountains are distinguished by the names of the *Grandes Eaux* and the *Petites Eaux*. The latter play in summer on the first Sunday of the month; but the former only on great occasions, which are always announced in *Galignani's Messenger* and in the French journals. The *Grandes Eaux* present an exceedingly fine sight, and cost from 8 to 10,000 fr. every time they play. (1) As they do not all play at once, the visitor can follow them from basin to basin up to that of Neptune, which is always the last. On these occasions, the crowd attracted to Versailles is very great; but ample means of communication are afforded by the two railroads, and first-class places (*diligences*) may be secured beforehand both for going and returning. Visitors should not remain late, on account of the crowds at the railroads. (2)

LE GRAND TRIANON is a villa, at the extremity of the Park of Versailles, built by Louis XIV. for Mme. de Maintenon,

(1) 300,000 fr. were voted in 1850 for repairing the reservoirs and basins which are now restored to all their former beauty.

(2) Three model farms have been recently established by government in the park for the use of the Central Agronomical Institute. They are well stocked with cattle and agricultural instruments, imported from Great Britain and other countries.





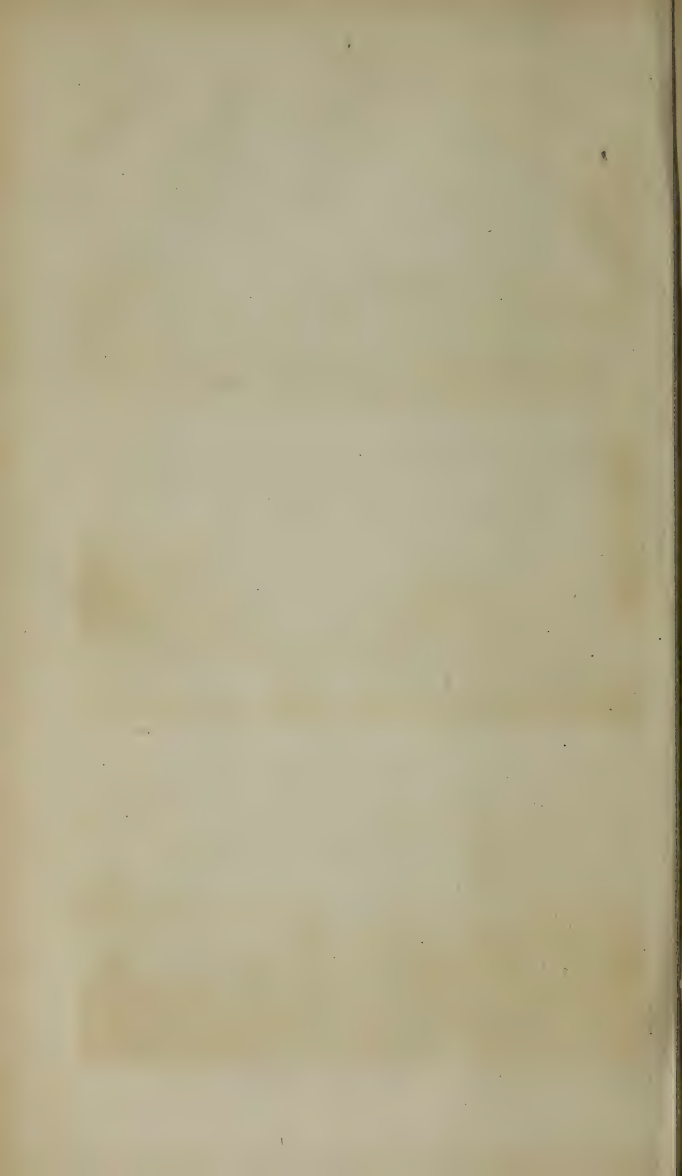
GRAND TRIANON.



PETIT TRIANON.



SEVRES ROYAL PORCELAIN MANUFACTORY.



after the designs of J. H. Mansard. It is in the Italian style, consisting of one story, and two wings, united by a long gallery pierced by seven arcades, and fronted with magnificent coupled Ionic columns and pilasters in Languedoc marble. The wings are ornamented in a similar manner. It is separated from the avenue leading to it by a fossé in masonry. (1) The visitor is first introduced to the apartments of the late Madame Adelaïde, sister of Louis Philippe, which occupy the left wing, and present little remarkable. The last room of the suite is the *Salle des Aides de Camp de Service*, giving entrance to the *péristyle*, adorned with coupled Ionic columns, which connects the two wings, and looks both into the garden and court. This leads to a circular Corinthian hall, adjoining which is the billiard-room, with portraits of Louis XV. and Marie Leczinska of Poland in their youth. Next is the *Salon de Famille*, containing several paintings and portraits, and an adjoining saloon for private conversation with the king. Adjoining this is a room with a circular basin of malachite of extraordinary size, resting on a tripod of *or-moulu*, presented to Napoleon by the Emperor Alexander, on the occasion of the treaty of Tilsit. The *Salle-à-manger* is entered next, consisting of a gallery 160 feet in length, and full of remarkable paintings by Roger, Thomas, Bidault, Johannot, &c. By another chamber the visitor is introduced to the *chapel*, constructed by Louis Philippe. The wainscoting is of oak; there are a few good paintings, and an admirable Assumption copied from Prudon in enamel adorns the window. The library, and the apartments formerly reserved for the use of the Duke and Duchess of Nemours, lead the visitor back to the billiard-room and peristyle already mentioned. Here begin the apartments which were occupied by the King and Queen. The *Salon de la Reine* contains two portraits more of Louis XV. and Marie Leczinska. The *Cabinet de la Reine* leads to the Royal bedroom, most richly furnished and gilt. The hangings and curtains of the alcove are of crimson velvet, and a gorgeous balustrade separates it from the chamber. Next comes the *Salon des Glaces*, an elegant apartment lit by four windows, and adorned with a profusion of mirrors. This suite is closed by the *Cabinet de Travail du Roi*, and his private library, with some minor apartments in which four cradles, made for different heirs to the French throne, have been recently placed. The decorations of these apartments are richer than those of the first suite, which are white and gold. The private apartments of the King were also those of Napoleon, and are

(1) This was the palace intended for Queen Victoria, on the occasion of her expected visit a few years back.

plainly furnished. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV. and Maria Leczinska, in allegorical groups, by Coustou. The grounds in the rear are laid out in groves cut into labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI.; Napoleon also frequently resided in it, and made a direct road from thence to St. Cloud. The servants who show these apartments communicate many interesting historical details, partly from their own experience, and partly derived from local tradition.

LE PETIT TRIANON, situated at one extremity of the garden of the Grand Trianon, forms a pavilion 72 feet square. It consists of a ground floor and two stories decorated with fluted Corinthian columns and pilasters crowned by a balustrade. The interior is ornamented in a simple but tasteful style. The first floor consists of an antechamber, dining-room (in which are the Four Seasons painted by Dejuinne), billiard-room, drawing-room, boudoir, the walls of which are covered with arabesques, the bed-room hung with blue silk, where may be remarked two ostrich's eggs adorned with miniatures by Bouchet, and, lastly, the cabinet de toilette, containing the time-piece of Louis XV. The second floor is inhabited by domestics. The Duchess of Orleans had the use of this villa. The garden is laid out *à l'Anglaise*; it is extensive, and has a fine piece of water, on the banks of which is a Swiss village, erected by Marie Antoinette. In another part of the garden is a small theatre, formerly used by the court, and which should be particularly asked for by the visitor, since it is well worth seeing, and often omitted to be shown. This mansion was built for Mme. du Barri, by Louis XV., who inhabited it when attacked by the contagious disease of which he died. Louis XVI. presented it to the queen, under whose directions the gardens were laid out.

Between the Grand and the Petit Trianon, there is a newly constructed building containing a collection of sledges, sedan-chairs, and state-carriages, among which is that used by Charles X. on the day of his coronation. In glass presses around, are the coronation robes of the latter, the crown of Louis XVI., that of a Dauphin, the costumes of heralds-at-arms, caparisons, &c.

Both *Trianons* may be seen every day, except Fridays, from 11 to 5, from May 1st to Sept. 30th, and from 11 to 4 in winter.

The TOWN OF VERSAILLES is bisected by the *Avenue de Paris*, which divides it into the *Quartier of Notre Dame*, to the north,



and of *St. Louis* to the south. Two other avenues, called *Route de St. Cloud* and *Route de Sceaux*, branch off from the *Place d'Armes* on either side of the *Avenue de Paris*. On proceeding down the *rue Hoche*, in the *Quartier Notre Dame*, the visitor will first remark the simple Doric façade of the Protestant church, where regular service is performed by a clergyman of the Established Church of England. Farther on is the *Place Hoche*, an octagon, in the centre of which stands a fine bronze statue of General Hoche, a native of the town, who distinguished himself in the troubles of *La Vendée*. The Church of *Notre Dame*, built by Mansard in 1684, fronts the *rue Hoche*. Its façade is of the Doric and Ionic orders, and flanked by two small towers. The interior is Doric, and cruciform, with aisles, and lateral chapels, in one of which is a fine monument, representing *St. Remy* baptizing king *Sicambre*. There is also a curious Flemish picture, the Virgin teaching the Saviour to read, whilst Joseph is busy planing a board. The *rue Duplessis* runs parallel to the *rue Hoche*, and bisects the market-place, where the *Halles*, four buildings enclosing a square, will be remarked. In this street, at the corner of the fine avenue called *Boulevard de la Reine*, is the railway station of the Right Bank (*Rive Droite*). The opposite corner is occupied by the hospital, in which the Chapel of *St. Paul* deserves attention. The *Lycée National* stands in the *Route de St. Cloud*, enclosing a court laid out in walks; opposite the entrance is the front of the Chapel, consisting of four Ionic columns, supporting a sculptured pediment. This college was erected in 1766 by Queen *Maria Leczinska*; it has a good Cabinet of Natural History, and about 500 pupils. On this side is also a villa formerly belonging to *Madame Elisabeth*, sister of *Louis XVI.*, and a small theatre adjoining the palace. In the *Quartier St. Louis*, the *Route de Sceaux* is crossed by the *Avenue de la Mairie*, where the station of the *Chartres* railroad (*Rive Gauche*) is situated. At the intersection of the *rue Royale* and *rue d'Anjou* is a fine monument to the *Abbé de l'Épée*, well known for his zeal in behalf of the deaf and dumb. Around are four low uniform square buildings enclosing as many courts, called the *Quatre Pavés*, one of which is used as a market-place. An old fountain occupies the centre of another. The *rue d'Anjou* leads to the Cathedral of *St. Louis*, built by the last of the *Mansards* in 1743; (1) a fine edifice with Doric and Corinthian coupled columns supporting a pediment. On the sides are two low square towers, with buttresses at the angles, adorned with Corinthian pilasters. The interior is cruciform, with a nave, and aisles surrounding both nave and

(1) Its consecration only took place on the 12th of Nov., 1843!

choir. The aisles are formed by arched piers, between which are Ionic pilasters. The *ensemble* has an imposing effect. The transepts and lateral chapels contain some good paintings. In the western transept is an Adoration of the Shepherds, of powerful effect, by Restout. Further on, in the chapels of the choir, will be seen St. John the Baptist, by Latreille; St. Louis, by Lemoine; the Virgin presented in the Temple, by Vermont; Christ walking on the waves, by Fauchet; St. Vincent de Paule preaching, by Heim; and the conversion of Clovis, by Delavall. Some of the confessionals are remarkable for excellent and elaborate carving.—From hence the rue des Orangers leads to the *Grand Commun*, already mentioned (see p. 559), near which is the public library, established in the building formerly called the *Hôtel des Affaires Étrangères*. It contains nearly 60,000 volumes, proceeding from the libraries of Louis XVI. and the Count de Provence, afterwards Louis XVIII. It is open to the public daily from 11 to 4 o'clock, except Sundays and festivals. It is also closed from Aug. 30 to Oct. 1. To the library is attached a small museum. The *Hôtel de la Guerre*, contiguous to the above, is remarkable as the place where the vast military undertakings which rendered France so powerful under Louis XIV. were discussed and resolved on. In the rue St. François is the famous tennis-court, celebrated for the oath taken by the National Assembly, which was the signal of the first revolution. South of the town and the palace is a vast sheet of water, called *Pièce des Suisses*, from its having been formed by the Swiss guards of Louis XIV. It is 2,100 feet in length by 720 in breadth. To the east of the *Pièce des Suisses*, which the route de Brest separates from the park, is the *potager*, or fruit and kitchen garden, of the palace, 28 acres in extent, and formed into divisions by terraces and walls. Contiguous to the *potager* is the beautiful and picturesque English garden of the Hôtel de Tellier, formed by the Count de Provence, afterwards Louis XVIII., but now belonging to a private individual. A considerable number of foreigners, including many English families, have chosen Versailles for their residence. The air is salubrious, but colder than that of Paris. The streets are wide and clean, and in the summer nothing can be more delightful than its numerous walks; in the winter, the town has a deserted and melancholy aspect. (1) It possesses a few manufactories, and has three annual fairs. Races take place here in June, and occasionally in October, on the Plaine de Satory, south of the town.

(1) The best hotels at Versailles are the *Hôtel des Réservoirs* and *Hôtel de France*. Their position and the accommodation they offer to the casual or permanent visitor are excellent.

VILLETTE (LA), a large town, or rather suburb of Paris, outside the Barrière de Pantin, contains 10,000 inhabitants, and is bisected by the Canal de l'Ourcq, which here forms the *Bassin de la Villette* (see p. 32.) The eastern part is the *Petite Villette*, remarkable for an immense corn-magazine called *Entrepôt des Blés*. The building consists of seven stories, and an arm of the canal passes under it for the purpose of loading and unloading boats. Each story consists of a vast hall, filled with every species of grain, flour, &c., in sacks or in heaps. Trap-doors communicate with the canal below; the goods are raised by the aid of a steam-engine of 12 horse power, which communicates motion to five double windlasses in the uppermost story. At the northern extremity of La Petite Villette is the apparatus which now supersedes the Poudrette de Montfaucon. (See p. 273.) A large stone bridge of four arches crosses the canal not far from here, and connects the Grande with the Petite Villette. On crossing this bridge, the visitor will find, directly opposite to the above-mentioned Entrepôt, the *Church of St. James and St. Christopher*, with an elegant Corinthian façade. The interior consists of a nave, separated from the aisles by six fluted Doric columns on either side; the choir is semicircular; its cupola is painted in fresco, by Brémond, with the seven Cardinal Virtues; on the lateral walls are the martyrdoms of the two patron saints. The five windows of the choir are adorned with figures of sacred personages in stained glass. Other decorations by the same artist, are in progress in various parts of the church, which well deserves a visit. The baptismal font and the pulpit are in white marble and of tasteful design. On either side of this church are two neat buildings for *Ecoles Primaires*. An abattoir was opened at La Villette in 1850.

VINCENNES—A commune of some extent situated to the east of Paris, a mile and a half from the barrière du Trône, celebrated for its château and forest, which have existed from a very early date. In 1137 Louis le Jeune built a residence here, and more than a century later St. Louis frequently visited it, and administered justice under an oak in the forest. Philippe de Valois having, in 1333, demolished the ancient building, laid the foundations of the present château, which was completed by his successors, and constructed on the best principles of defence known in the middle ages. Its form is that of a parallelogram, and, independent of the Donjon, which is an interior fort or prison, was flanked with nine square towers, which all existed, though in a dilapidated condition, until 1818, when, having become the chief arsenal of Paris, it was considered necessary to demolish them all, except one, in order to place the building in conformity with the principles of modern

fortification. The archæologist must regret the necessity of these alterations, which have entirely changed the appearance of one of the finest specimens which remained of a *place forte* of the *Moyen Age*; but fortunately the Donjon still remains nearly intact. The whole fortress was enclosed by high loop-holed walls of prodigious strength (which have now given place to casemate barracks bomb-proof), and surrounded by a ditch 40 feet deep and 80 in breadth. The Donjon was until lately isolated from the rest of the château, being surrounded with a deep ditch and loop-holed wall; two drawbridges and three gates closing the entrance to the court-yard. This celebrated building stands in the middle of the court, and forms a square with four towers at its angles. There are four stories above the ground-floor, each of a great height, and composed of one spacious apartment in the centre 30 feet square, and four smaller rooms in the corner towers. All have vaulted roofs; that of the larger apartment produces a striking effect by the Gothic arch-work being supported by a column in the centre. The walls of this building are 17 feet in thickness and from the total absence of wood in its construction it is quite incombustible. The visitor will observe the immense thickness and solidity of the double doors covered with iron and fastened with strong bolts and locks; he will also be struck with the extreme narrowness of the winding stairs, which scarcely admit one person to pass another, the object of which was to render the interior more easy of defence against an enemy who might have gained an entrance. Two hundred and sixty-five steps lead to the top, which commands a magnificent view of the forest and the adjacent villages. The Donjon of Vincennes has a peculiar interest for the English visitor, for in 1420 the gallant Henry V. of England being proclaimed king of France, to the exclusion of the Dauphin, took up his residence and died here, after a brief reign of two years. The possession of this fortress passed from the French to the English and *vice versâ* several times. In 1431 the unfortunate Henry VI. of England, being crowned king of France, came to reside in the Donjon, but in the following year Jacques de Chabannes drove out the English, who retook it in 1434, and retained it for some time, until the Duke of Bourbon obtained possession of it by the treachery of some of the Scottish Guards. Up to the time of Louis XI. the Donjon was a royal residence, but under the reign of this crafty and superstitious monarch it became a state prison, and has continued so ever since. State prisoners whose offences did not involve peculiar severity were confined in the towers at each angle, but the heart sickens at the tortures here inflicted on the unfortunate beings in the vaults below. The room where tortures



were applied, called the *Salle de la Question*, is on the ground-floor, but in total darkness. Here is still seen a hole cut in the stone wall, just large enough to receive the form of a man, which was the bed of the victim; strong bolts in the wall that still remain, with heavy iron chains, secured him to the spot, and kept his limbs motionless during the application of the "Question." Many pages might be filled only with the names of the prisoners sent here by *lettres de cachet* from the reign of Louis XIII. down to the revolution of 1789. Amongst these names we find that of the eldest son of the Pretender, Prince Edward, who in 1748 was sent here previous to being expelled from the kingdom, for plotting against the English government. The lower part of this building is now employed as store-rooms for the artillery, but the upper part is reserved for state prisoners. In 1830 Prince Polignac and other ministers of Charles X. were confined here, and the conspirators of May, 1848, as well as many of the insurgents of June of the same year, were also sent here. Opposite the Donjon is the church of the fortress, called la Sainte Chapelle, a fine specimen of the 16th century, and one of the latest of pointed architecture remaining in France. It is remarkable for its stained glass windows, executed by Jean Cousin, in which, as well as on the ceiling, the device of Henry II., the letter H, and the crescent of Diana of Poitiers, his mistress, are interlaced. The infatuated monarch also had her portrait painted in one of the windows, perfectly naked, in the midst of celestial beings, and it is said to be a faithful likeness. It is on the window to the left, and the figure may be easily distinguished at the bottom of the tableau, by the blue ribbons which bind up her hair. In a chapel to the left stands a monument to the unfortunate Duke d'Enghien, who was shot here March 20th, 1804. The Prince was led down to the ditch at the south-east angle of the fortress, where, his grave being already dug, he perished by military execution. This monument was removed from the church in 1852, in order to make room for important improvements now in progress. (1) Originally the towers of the church were surmounted with the crescent of Diana, one of which still remains, instead of the cross. On the right and left sides of the court, looking towards the south, are two large buildings, commenced by order of Marie de Médicis, and finished in the early part of the reign of Louis XIV., which were splendidly fitted up for the residence of the royal family. A drawbridge across the ditch, at the back of the

(1) His body was disinterred in 1816, and placed under the magnificent monument alluded to. It was executed by Deseine.

Pavillon du Roi, gave access to beautiful and extensive gardens ornamented with statues and fountains. Here Louis XIV. took up his residence previous to the construction of Versailles, and here in these gardens, whilst listening in private to the conversation of some ladies in an alcove, he discovered the secret of the tender passion of Mlle. de la Vallière for him. The Pavillon du Roi is now converted into barracks. The opposite building on the left side was fitted up a few years ago in the most splendid manner as a residence for the Duke of Montpensier, who then commanded the artillery of Vincennes. All the furniture and moveable decorations are taken away, but there still remains a fine collection of plaster casts taken from the frieze of the Acropolis when the Prince was travelling through Greece. Behind the chapel are the workshops of the arsenal, and to the left is the Armoury, containing a vast store of newly constructed rifles and muskets, with an immense number of pistols, sabres, and various other arms. The whole is arranged with great symmetry, and exhibits many fanciful devices. A great extension has been given to the château by the junction of the new fort, which contains barracks for 2 regiments of artillery and stabling for 1250 horses. On the right side is a fine riding-school, the roof of which will strike the attention of the visitor, and at the opposite side is a similar building for the exercise of the troops in bad weather. In each corner of the fort at the eastern extremity is a powder-magazine, sheltered by a high rampart of earth. Here also is seen an immense park of artillery, kept in constant readiness for service. The garrison of Vincennes is composed of 1 regiment (sometimes two) of artillery, 1 regiment of infantry, 1 battalion of riflemen (Chasseurs de Vincennes), and some companies of sappers and miners. There is also the newly-created *Ecole de tir*, where officers from all the regiments are sent to be instructed in the use of the improved fire-arms. The consumption here of powder and shot is immense; every regiment of the garrison of Paris and its environs daily sends its contingent to practise at the Polygone. From the month of July to the month of September the artillery practise firing at the butt 3 times a-week, generally the Tuesday, Thursday, and Saturday. These exercises commence at 6 o'clock, and continue till 9, and attract many visitors from Paris. Visitors are permitted to see the Château on Saturdays only, by writing for a ticket, some days beforehand, to *M. le Commandant de l'Artillerie du 1<sup>er</sup> arrondissement (Est)* at Vincennes.

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# PART V.

## DIRECTORY.

### AMBASSADORS, CONSULS.

[Hours of business from about 11 to 1.]

AUSTRIA and PARMA, ambassador, 134, rue de Grenelle St. Germain.

BADEN, resident minister, 26, rue de la Ville l'Évêque.

BAVARIA, chargé d'affaires, 15, rue d'Aguesseau.

BELGIUM, envoy extraordinary, minister plenipotentiary, 97, rue de la Pépinière.

BRAZIL, chargé d'affaires, 36, rue Neuve des Mathurins.—Consul, 11, rue Joubert.

DENMARK, envoy extraordinary, minister plenipotentiary, 88, rue de la Pépinière.

FREE TOWNS, resident minister, 6, rue Trudon.

GREAT BRITAIN, ambassador extraordinary and minister plenipotentiary, 39, rue du Faubourg St. Honoré.—Consul, same address.

GREECE, chargé d'affaires, 70, Faubourg St. Honoré.

HANOVER, resident minister, 16, rue Miromesnil.

HESSE DARMSTADT, HESSE ELECTORALE, 26, rue Ville l'Évêque.—Consul, 4, rue Ménars.

HOLLAND, envoy extraordinary, minister plenipotentiary, 28, rue de Suresne.

LUCCA, chargé d'affaires, 3, rue Caumartin.

MEXICO, chargé d'affaires, 4, rue d'Isly.

NASSAU, chargé d'affaires, 28, rue de Suresne.

PORTUGAL, chargé d'affaires, 77, rue de Lille.—Consul, 44, rue Blanche.

PRUSSIA, ambassador, 78, rue de Lille.

ROMAN STATES, chargé d'affaires, 69, rue de l'Université.

RUSSIA, chargé d'affaires, 33, Faubourg St. Honoré.—Consul, same address.

SARDINIA, ambassador, 133, rue St. Dominique St. Germain.

SAXONY, envoy extraordinary, minister plenipotentiary, 2, Place de la Madeleine.

SPAIN, ambassador, 29, rue de Courcelles.—Consul, 27, rue Tronchet.

SWEDEN, envoy extraordinary, minister plenipotentiary, 74, rue d'Anjou St. Honoré.—Consul, 29, rue Laffitte.

SWITZERLAND, chargé d'affaires, 9, rue Chauchat.

TUSCANY, minister plenipotentiary, 3, rue Caumartin.

TWO SICILIES, ambassador, 47, Faubourg St. Honoré.

UNITED STATES, envoy extraordinary, minister plenipotentiary, 11, rue de Penthievre.—Consul, 27, Boul. des Italiens.

WURTEMBERG, minister plenipotentiary, 13, rue d'Aguesseau.

SAXE WEIMAR, chargé d'affaires, 35, Faubourg St. Honoré.

TURKEY, ambassador, 5, rue des Champs Élysées.—Consul, 68, Chaussée d'Antin.

### ENGLISH NEWSPAPER.

GALIGNAN'S MESSENGER, published every day (Sundays excepted). Two editions appear, one at six in the morning, which is delivered soon after in Paris and its Environs; and the other at four in the afternoon (contain-

ing all the news received up to the moment of going to press), which is forwarded the same day to Paris, Provincial, and Foreign Subscribers. **TERMS :** A single paper, 10 sous; a week, 3 fr.; a Fortnight, 6 fr.; One Month, 10 fr.; 3 Months, 28 fr. —Office, 18, rue Vivienne.

\*★ The aim of this long established Journal is to furnish to the reader, at a single view, the daily contents of the London and Continental press, omitting no fact of interest or importance, and recording side by side the opinions of every party. While a suitable prominence is given to the Parliamentary debates and all political subjects, the miscellaneous topics required by the general reader likewise find ample space. The fullest information upon current events, and every passing fact of the day, is faithfully recorded, with accounts of Judicial Proceedings, the Naval and Military Services, Commerce, the Arts, Drama, Sporting Intelligence, etc.

### PRINC. FRENCH JOURNALS.

**LE MONITEUR UNIVERSEL** (the official Government Morning Journal), 10 fr. a-quarter; office, 6, rue des Poitevins.

**JOURNAL DES DÉBATS** (Moderate), 18 fr. a-quarter. Office, 17, rue des Prêtres St. Germain l'Auxerrois.

**LA PRESSE** (Republican), 12 fr. a-quarter. 131, rue Montmartre.

**LE CONSTITUTIONNEL** (Moderate), 13 fr. a-quarter. Office, 10, rue de Valois.

**LE SIÈCLE** (Republican), 13 fr. a-quarter. Office, 16, rue du Croissant.

**L'UNION** (Legitimist), 18 fr. a-quarter. Office, 3, rue Neuve des Bons Enfants.

**ASSEMBLÉE NATIONALE** (Moderate), 17 fr. a-quarter. Office, 20, rue Bergère.

**L'UNIVERS** (Clerical), 18 fr. a-quarter; 13, rue de Grenelle St. Germain.

**LE PAYS** (Moderate), 12 fr. a-quarter; 11, Faub. Montmartre.

**LE CHARIVARI** (Satirist), 18 fr. a-quarter; 16, rue du Croissant.

**LA PATRIE** (Evening Moderate Journal), 16 fr. a-quarter; 12, rue du Croissant.

**LA GAZETTE DE FRANCE** (Evening Legitimist Journal), 18 fr. a-quarter; 29, rue Croix des Petits Champs.

**GAZETTE DES TRIBUNAUX** (reports only Law Intelligence), 18 fr. a-quarter; 2 r. du Harlay.

**LE DROIT** (reports only Law Intelligence), 14 fr. a-quarter; 40, quai des Orfèvres.

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**ARDOIN and Co.**, 44, rue de la Chaussée d'Antin.

**BAUDON and Co.**, 16, Place Vendôme.

**BERTHOUD**, 15, rue Richer.

**BLANC (J. A.), MATTHIEU, and Co.**, 23, rue St. Georges.

**BLOUNT**, 48 bis, rue Basse du Rempart.

**CALLAGHAN (Luc and Co.)**, 40, rue Neuve des Mathurins.

**CARETTE (F.), and MINGUET**, 26, Boulevard des Italiens.

**COPPINGER**, 20, rue Louis le Grand.

**DAVILLIER (Samson) and Co.**, 15, rue Chauchat.

**D'EICHTHAL (Ad.)**, 30, rue Basse du Rempart.

**DELAMARRE-LEROY, DE CHABROL, & Co.**, 16, rue Lepelletier.

**DELISLE (widow Th.) and Co.**, 26, rue de la Chaussée d'Antin.

**DURAND (F.), and Co.**, 43, rue Neuve des Mathurins.

**FERRÈRE LAFFITTE**, 1, rue Laffitte.

**FOULD (B. L.) and FOULD OPPENHEIM**, 22, rue Bergère.

**GIL and Co.**, 23, r. St. Georges.

**GREENE and Co.**, 26, Place St. Georges.

**HOTTINGUER**, 17, rue Bergère.

**LAFFITTE (Charles)**, 48 bis, rue Basse du Rempart.



**LE COINTE, DES ARTS, and Co.,**  
26, rue de Provence.

**LEFEBVRE (Jacques), and Co.,**  
60, rue du Faub. Poissonnière.

**LEHIDEUX aîné, 83, r. Charlot.**

**MALLET (Frères) and Co., 13,**  
rue de la Chaussée d'Antin.

**MARCUARD (Adolphe) and Co.,**  
18, rue Bergère.

**MARTIN D'ANDRÉ, 58, rue de**  
Provence.

**ODIER and Co., 6, r. Houssaye.**

**OPPERMANN, 2, r. St. Georges.**

**PÉRIER and Co., 23, r. Laffitte.**

**PILLET-WILL and Co., 70, rue**  
de la Chaussée d'Antin.

**RÖTHSCHILD, 21, rue Laffitte.**

**ROUGEMONT DE LOWENBERG,**  
20, rue Taitbout.

**VALOIS, 31, rue Joubert.**

### EXCHANGE OFFICES.

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informs the public that she gives the  
very highest exchange for bank bills  
and sovereigns.

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**WEST OF ENGLAND LIFE AS-**  
SURANCE. Chief offices:—in Lon-  
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full 10 per cent lower than others.  
Prospectuses, giving every informa-  
tion, sent free to all parts of Europe  
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English), 8, rue Castiglione.

**CASTAIGNET, Attorney, 21, rue**  
de Hanovre.

**MAUGHAM, 12, rue Royale.**

**MARGARY, 6, Place Vendôme.**

**OKEY, Barrister and Chamber**  
Counsel to H. B. Majesty's Em-  
bassy, 49, Champs Elysées.

### TRANSLATORS.

**GAUTIER, 58, rue d'Anjou St.**  
Honoré. French and English.

**MONTUCCI, 38, rue du Sentier,**  
German and Italian.

### ENGLISH CLERGYMEN.

**Rev. M. CHAMIER, 12, Avenue**  
Chateaubriant.

**Rev. Dr. HALE, 109, Champs**  
Élysées.

**Rev. R. LOVETT, Chapelle Mar-**  
bœuf.

### AGENTS.

**ARTHUR, house and commer-**  
cial agent, 10, rue Castiglione.

**BENNIS, 80, rue de Ponthieu.**  
Advice given on any enterprise.

**HARTWICK, 18, rue Vivienne.**

**PARKER and Co., 21, rue de**  
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Hotel.)

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voli. Large and small apart-  
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—Coffee-room.

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and the Tuileries.

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by Girard, 3, rue Vivienne.

Near the Palais Royal, the Bourse,  
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Restaurant—Table d'Hôte, 4 fr. Large  
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Bedrooms at 2, 3, or 4 francs. French,  
English, and German newspapers. Mr.  
GIRARD requests gentlemen and fami-  
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persons, who frequently deceive pas-  
sengers by conducting them to other  
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the above respectable Hotel.

**FOLKSTONE, 9, rue Castellane.**

Kept by Olivier, situated in the fine quarter of the Madeleine, near the Boulevards. Very comfortable and moderates charges. Table d'Hôte 3 fr., Breakfast 1 fr. 50 and 2 fr. Rooms 2 and 3 fr.; Apartments from 6 fr. to 20 fr. English spoken.

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Table d'Hôte at 6 o'clock.—English spoken.

**HOTEL DE LILLE ET D'ALBION, 323, rue St. Honoré.**

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**PRINCES, 109, rue Richelieu.**

**RHIN, 4, Place Vendôme.**

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**TO PERSONS VISITING PARIS.**

Furnished apartments, combining English comforts with economy si-

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\* *Frères Provençaux, Pal. Royal.*

\* *Café de Foy, Palais Royal.*

\* *Café de la Rotonde, Palais Royal.*

\* *Café d'Orléans, Palais Royal.*

\* *Estaminet Hollandais, 50, Palais Royal.*

\* *Café Delorme, rue St. Honoré, Passage Delorme.*

\* *Café des Provençaux, 277, rue St. Honoré.*

\* *Café Pestiaux, 8, rue de Rivoli.*

\* *Café de la Concorde, 1, rue Mondovi.*

\* *Café Voisin, 369, rue St. Honoré.*

\* *Café de Londres, rue Duphot.*

\* *Poissonnerie Anglaise, rue de Rivoli, Place des Pyramides.*

\* *Café Leblond, Pass. de l'Opéra.*

\* *Café de la Madeleine, Place de la Madeleine.*

\* *Café Rousseau, 9 boulevard de la Madeleine.*

\* *Café de Foi, corner of boulevards and r. Chaussée d'Antin.*

\* *Café du Helder, 20 bis, boulevard des Italiens.*

\* *Café Virginie, 47, r. de la Paix.*

\* *Café Anglais, boulevard des Italiens.*

\* *Café de Paris, boulevard des Italiens.*

\* *Café Leclercq, 9, r. Castiglione.*

\* *Maison Dorée, 1, rue Laffitte.*

\* *Café Cardinal, rue Richelieu, corner of the boulevards.*

\* *Café Tortoni, 12, boulevard des Italiens.*

\* *Café Durand, 1, boulevard des Capucines.*

\* *Café Vachette, 32, boulevard Poissonnière.*

*Café Montmartre*, 1, boulevard Montmartre.

*Café Français*, 2, rue du Faubourg Poissonnière.

*Café Casimir*, 14, boulevard Bonne Nouvelle.

*Café Véron*, boul. Montmartre.

*Café du Vaudeville*, 29, Place de la Bourse.

*Café de la Bourse*, Place de la Bourse.

\* *Café Favier*, 3, Quai d'Orsay.

*Café Voltaire*, Place de l'Odéon.

*Café Minerve*, 8, rue Richelieu.

*Café Procope*, rue de l'Ancienne Comédie.

\* *Café Dagneaux*, 8, rue de l'Ancienne Comédie.

*Café de la Rotonde*, 10, rue de l'Ecole de Médecine.

*Café Soufflet*, 2, rue Racine.

*Café Corneille*, rue Corneille.

# ENGLISH RESTAURANTS.

BRITISH TAVERN, 104, rue Richelieu.

AUSTIN, 24, rue d'Amsterdam.

CROSSONEAU, 32, rue St. Marc.

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SAUNDERS, 4, r. Ville l'Évêque.

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DUBOIS (Paul), accoucheur, 12, rue Monsieur le Prince.

GUNNING, surgeon, 14, rue St. Florentin.

HIGGINS, physician and accoucheur, 30, rue de Rivoli.

MAC CARTHY, 33, rue de la Madeleine.

OLLIFFE, 2, rue St. Florentin.

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# SURGEON DENTISTS.

ROGERS, 270, rue St. Honoré,

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(See page 59.)

SEYMOUR, 10, rue Castiglione.  
Patented for his improved white succedaneum and for his well known artificial teeth.

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# LIST OF THE STREETS, SQUARES, ETC., IN PARIS.

## EXPLANATION.

The capital letter and figure placed after the name of the street indicates the part of the map in which it is found; for example, if you wish to find rue Biron, D. 6, draw your finger down under the letter D., from the top of the map, till it arrives opposite the figure 6, between the lines of which is rue Biron.—The figures placed before the name of a street indicate that it is traced in the map, but its name could not be given for want of room.

- |                               |                             |                            |
|-------------------------------|-----------------------------|----------------------------|
| Abbaye (de l'), D. 4.         | Anjou au Marais, F. 3.      | Balzac B. 2.               |
| 4 Abbaye (place de l'), D. 4. | Anjou-Dauphine, D. 4.       | Banque de France, D. 3.    |
| Abbé de l'Épée, D. 5.         | Anjou (quai d') E. F. 4.    | Banque (de la), D. 2. 3.   |
| Abbeville (d'), E. 4.         | Anne (Sainte-), St-Ho-      | Banquet (du), A. 2, see    |
| Acacias (des), B. 4. 5.       | noré, D. 2. 3.              | du chemin de Versail-      |
| now rue Bertrand.             | Antin (cité d'), D. 2.      | les.                       |
| Aguesseau (d'), C. 2.         | Antin (d'), D. 2.           | Banquet (barrière du),     |
| 2 Aguesseau (marché et        | Antin (allée d'), B. 2. 3.  | A. 2, see des Bassins.     |
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   F. 5.  
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   Lyon; the terminus, bou-  
   levard Mazas, F. 5.  
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   St-Germain, à Rouen et  
   le Havre; the terminus  
   rue St-Lazare, C. 4. 2.  
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   Strasbourg; the terminus  
   rue Neuve Chabrol, E.  
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   Versailles; the terminus  
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   bank is boulevard Mont-  
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